

# ORIENTAL CERAMIC ART

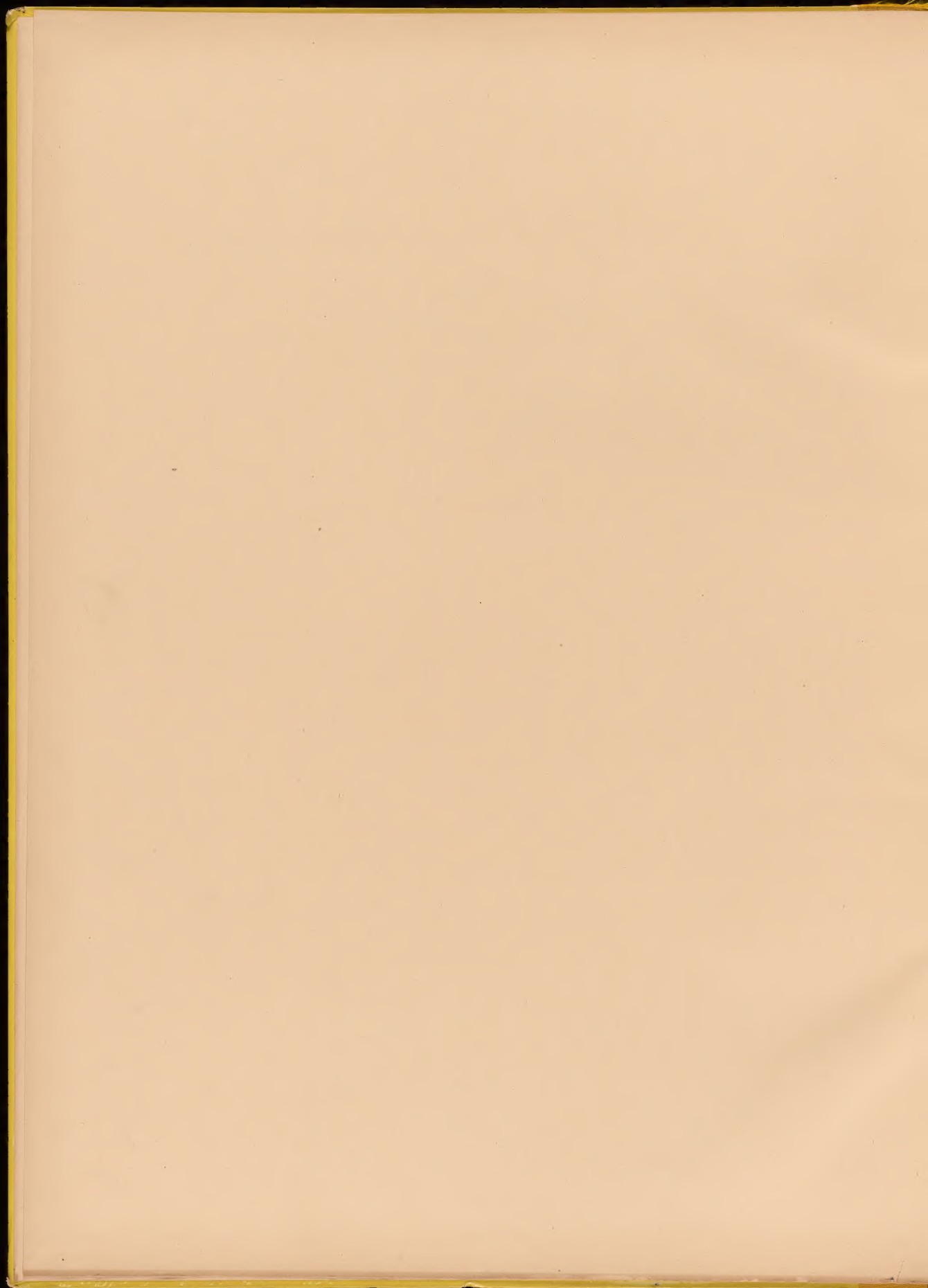


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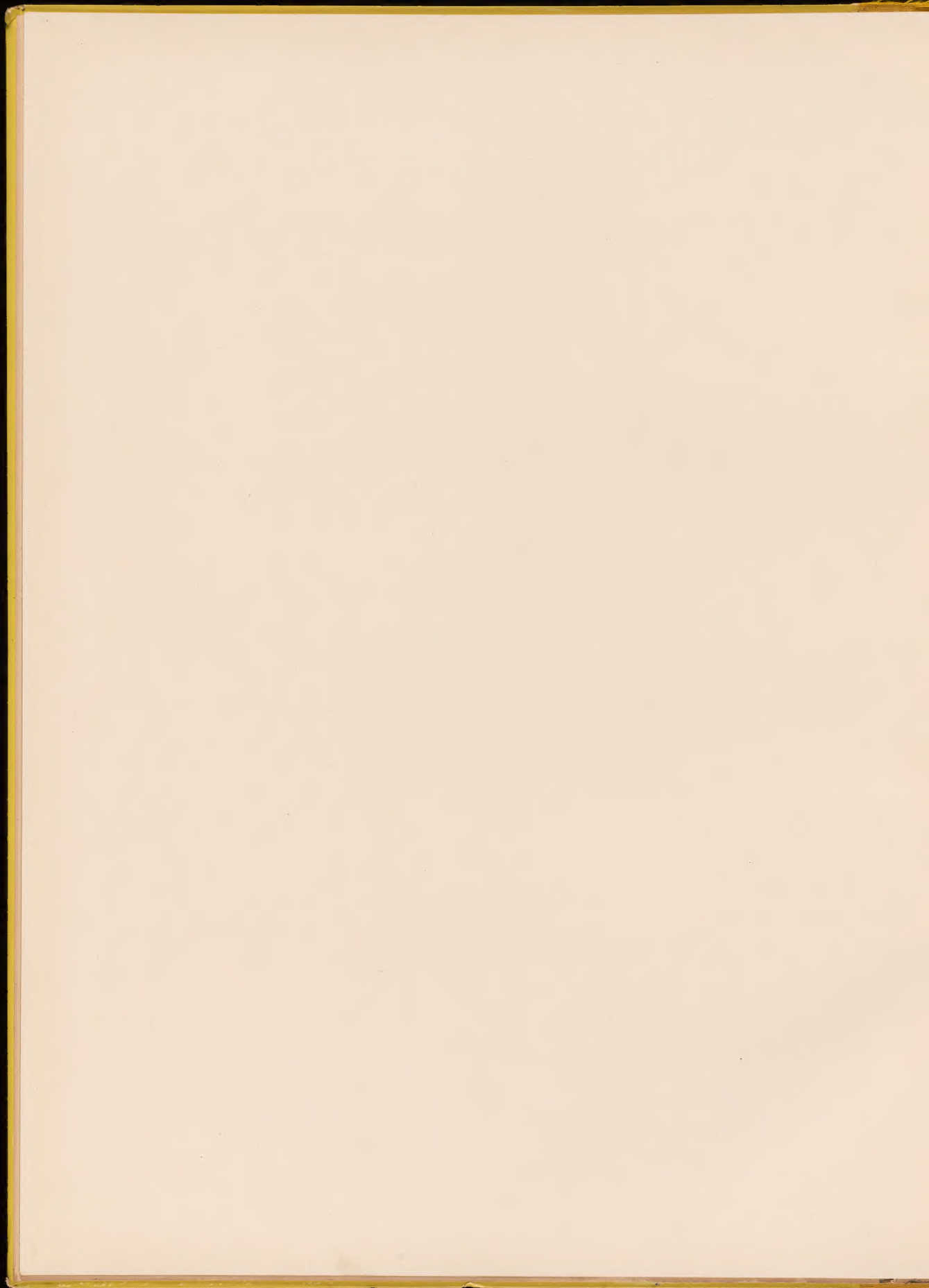


ORIENTAL CERAMIC ART

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W. T. WALTERS

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*SECTION EIGHT*



brush. The color applied in this way is of deep, full tone, but of dull aspect, as it depends for vitrification on the small proportion of silica that it is able to absorb from the underlying glaze; it differs from the ordinary enamel colors in not being in appreciable relief. This is the *ta hung*, or *gris rouge* of the Chinese, also known as *mo hung*, or "painted red," being the ordinary red of decorative painting on porcelain. The iron peroxide, like the peroxide of manganese, is also employed in combination with the ordinary plumbo-alkaline vitreous flux when the color is required to be more brilliant and glossy. The bright coral-red single color, known to the Chinese by the name of *hsao-*rh* hung*, or "jujube red," is produced by this means; it differs from the other in being completely vitrified, even when laid on thickly, and excels it in translucency and luster, although not so deep and full in tone. The vase illustrated in Plate XXVI displays this ground in combination with a decoration in enamel colors; in other cases it is employed with the best effect to form a rich ground for ornamental designs reserved in white, as in the charming little bowls of the *Ch'ien-lung* period, which are so gracefully decorated with white sprays of bamboo, thrown out in crisp outline by the lustrous vermilion background.

The *rouges d'or* are of course into the Chinese ceramic field, unknown until the latter part of are not mentioned by Père d'Entrecolles corresponding to the year 1721 cer-dishes of Chinese porcelain class, and they occur among the style known as *juan t'sai*, or attributed to the reign of *K'ang-hung*, from its likeness to the is brought to Ching-tê-chên in of ruby-colored glass, the pre- ing been previously combined finely pulverized, worked up on pentine, and painted on without deep carmine of the rose-backed blossoms of a flower on a deco- also as *hua hung*, or "flower frequent use in coloring petals. the usual plumbo-alkaline flux, per cent of metallic gold. A "rose Du Barry" type, is pre- of the carmine color with those of the ordinary white enamel. The third color of this class, which is called by the name of *ching lien*, or "blue lotus," is prepared by mixing together three enamels—the carmine, colored ruby-red by dissolved gold; the ivory-white, made opaque by arsenious acid; and the deep blue derived from cobalt; the result when fired is a deep amaranth of purplish tone.

Gold is also used in its ordinary metallic form in gilding porcelain and in penciling upon it decorative designs, which are fixed by being fired in the muffle. Père d'Entrecolles has described fully its method of preparation and its application, mixed with one-tenth of its weight of white lead, by means of weak glue. It is singular that exactly the same proportions are employed in Europe in mixing the gold with the flux which makes it adhere to the porcelain, although the flux used at Sèvres is subnitrate of bismuth. Silver is also employed in China in its metallic form, combined with white lead, whether as a *soufflé* overglaze or as an effective decoration penciled upon a dead-leaf ground.



FIG. 338.—Beaker-shaped Vase of the K'ang-hsi period, decorated in brilliant enamel colors.

paratively modern introduction and seem to have been quite the reign of *K'ang-hsi*. They trecolles, but the cyclical date has been found on several saudecorated with enamels of this colors of vases painted in the "soft coloring" that are credibly *hsi*. The color called *yen-chih* cosmetic rouge of the Chinese, the shape of irregular fragments cipitated purple of Cassius hav- with a vitreous flux. This is the palette with water or tur- further addition to produce the eggshell dishes, or the crimson rated piece. The color is known red," on account, probably, of its Analysis shows it to consist of tinged with about one-quarter pink called *fên hung*, of the pared by mixing the materials





FIG. 339.—Eggshell Dish, decorated in soft enamel tints with gold, the Taoist divinity Hsi Wang Mu, with female attendant.

## CHAPTER XX.

### MOTIVES OF DECORATION OF CHINESE PORCELAIN.

THE principal modes of decoration have been casually alluded to already in the description of particular pieces and of the style of different periods, but a short *résumé* of the more usual motives selected by the Chinese artist may be attempted in a separate chapter. A complete account of the varied phases of an art the principles of which differ so completely from our own, or of the alien religions and strange philosophy which furnish its chief subjects, is hardly to be expected. The first impression is apt to be that of the grotesque, and we notice the absence of perspective in the landscapes, the want of drawing in the figures, and the strange forms of the weird monsters that are so often introduced. It is necessary to get accustomed to these peculiarities to appreciate the full effect of the vivid and harmonious coloring in which the brush of the Oriental decorator of porcelain has never been surpassed. The same effect is aimed at whether he be painting on the raw body with a single color, such as cobalt-blue, so that the picture may be imbibed in the fire in the translucent depths of the white overglaze, or whether he be working with the vitreous colors of the enameler's palette, which are applied over the glaze and fixed in the lesser heat of the muffle stove. It is brilliancy which is the leading note in the decoration of porcelain, and it is produced in its perfection in the vivid greens of the polychrome pictures of the old *famille verte*, as well as in the pulsating vigor which distinguishes the best "blue and white" of the same reign of *K'ang-hsi*. These two achievements mark the culminating point of the ceramic art of China, and they have never been surpassed in any other country.



FIG. 340.—Sauci-bottle; shape of a gourd overgrown by a gourd vine.

The earliest prehistoric pottery that is dug up from the ground in all parts of Eastern Asia, specimens of which are so highly prized by the Chinese as relics of the time of their sacred emperors, *Yao* and *Shun*, whose virtues are extolled by Confucius, is made of coarse, yellowish clay. It is roughly ornamented with indented dots and scored lines arranged in geometrical patterns, or with string marks, impressed while the clay was still moist, and has generally a remarkable similarity to the archaic pottery discovered in other parts of the world. In the *Han* dynasty it begins to be marked with inscriptions in the same way as the bricks and tiles of the period, which indeed it exactly resembles in material and structure. An example of this is a roughly shaped globular vessel, six and a quarter inches high, six inches in diameter, with an expanding mouth strengthened by a prominent lip, which has been added to my collection since the chapter on Marks was written. The form is precisely that of some of the Anglo-Saxon urns dug up in England. The mark, which is stamped under the foot of the vase, so that the characters stand out in low relief, is *Wu feng erh nien*—i. e., "second year of the *Wu-feng* period," which corresponds to B. C. 56, the eighteenth year of the reign (B. C. 73–49) of the Emperor *Hsüan Ti* of the *Han* dynasty.





The more finely finished pieces of the *Han* dynasty are composed of a kind of gray faience coated with a brilliant green glaze derived from copper, the tint of which is fitly compared by the Chinese to that of the rind of a cucumber. The vases, modeled in the form of the sacrificial bronze vessels of the period, have usually mask handles fashioned in the shape of monsters' heads, and are ornamented with encircling bands worked in relief in the paste under the glaze. These bands are generally filled with the forms of grotesque dragons and other monstrous creatures traversing a frieze of clouds. The designs are identical with those employed at this period in carved in bas-relief on stone duce into Europe by the ex- at the Oriental Congress at graphs of these rubbings are in- volume† lately published by my Professor of Chinese at the *Collège* sulted by every student of early so strikingly in these mural sculp- acter, and are especially inter- ancient myths of the Chinese, the introduction of Buddhism tronomical star-gods, headed throned in the Great Bear, lites continually circle in token the midst of clouds shaping dragons and winged horses, and rain, and the dreaded god bow, the latter being depicted arched body. There are battle with chariots and spearmen, men of mythical times with pageants, such as Confucius the meeting of Confucius and from classical times follow, a sins of tyrannical sovereigns, feudal devotion, the virtuous the paragons of filial piety, motives for the decoration of



FIG. 341.—Showing the other side of the vase illustrated in Figure 338.

the mural sculptures of tombs which I was the first to intro- hibition of a series of rubbings Berlin in 1881.\* The photo- cluded in the beautifully illustrated friend M. Chavannes, the learned *de France*, which should be con- Chinese art. The scenes displayed tures are of the most varied char- esting as indications of the before they were modified by from India. We see the as- by the Supreme Deity en- round which the lesser satel- of homage, the storm-gods in themselves into the forms of the elemental gods of wind of thunder canopied by a rain- as a two-headed dragon with scenes and warlike processions representations of the early serpent bodies, and peaceful attended by his disciples, or Lao Tzū. Historical scenes series of pictures of the assas- and of the noted examples of heroines of ancient story and that have so often supplied porcelain in more modern days.

One of the stone slabs figures the felicitous omens that herald the rule of a virtuous sovereign; the well of pure water that appeared spontaneously without digging; the miraculous bronze tripod in which food could be cooked without fire; the spotted unicorn called *lin* (*k'i-lin*); the yellow dragons that appeared swimming in the lakes; the calendar plant of the time of the Emperor *Yao*, that indicated the day of the month by throwing out a sprout on each successive day of the waxing moon, till there were fifteen, and by dropping one by one these sprouts each day of the waning moon; the six-legged monster: the white tiger that harmed no man; the jade horse; jade growing up miraculously from the ground; the red bear; the twin tree with two trunks united above; the crystal gem (*pi-lin-li*), disk-shaped, with a round hole in the middle; the deep-green tablet (*hsüan kuei*) of jade, of oblong shape, with pointed top, an ancient badge of rank; two-headed quadrupeds, birds, and fishes; the white carp that appeared to *Wu Wang*, the founder of the *Chou* dynasty, as he was crossing

\* *Inscriptions from the Tombs of the Wu Family from the Neighborhood of the City Chia-hsiang-hsien in the Province of Shantung* By Dr. S. W. Bushell.

† *La Sculpture sur Pierre en Chine au temps des deux Dynasties Han*. Par Edouard Chavannes, Paris, 1893.

the ford at Mêng-chin; the white deer on which foreign envoys from the south are said to have ridden to the court of the ancient Emperor *Huang Ti*; the silver wine-jar (*yin weng*), and the jade symbol of victory (*yü shêng*), the form of which resembled that of a weaver's spindle, or of two disks united by a central bar.

Bronze has been one of the principal materials for artistic work in China from the most remote times, and the collections of bronze antiquities that have been published in the many illustrated books that are referred to in the chapter on Bibliography have furnished a mine of wealth for the potter in supplying forms as well as decorative designs. The circular mirrors of bronze, for example, which go back to the *Han* dynasty (B. C. 206–A. D. 220), are molded and engraved on the back with varied designs, accompanied often by written inscriptions, and form by themselves a suggestive chapter of Chinese art. The round mirror is a sacred article in the Taoist cult, being supposed to have the power of detecting evil spirits masquerading in



FIG. 342.—One of the square ends of the Summer Pillow exhibited in Fig. 16, decorated with a scene from a comedy.

human guise by reflecting their true form, and the back is usually covered with pictures of mythological and astrological character. In the *Han* dynasty we have winged figures of the celestial deities, four-horse chariots, and grotesque monsters in the style of the mural sculptures of the time, lions and phoenixes in the midst of arabesqueline scrolls of flowers, dragons, and sea-horses in festoons of grapes. The divinity Hsi Wang Mu, "Royal Mother of the West," with kneeling attendants bearing offerings, and bands of musicians, is seated, either enthroned alone, or in association with Tung Wang Fu, "Royal Father of the East"; the legends connected with these two deities are supposed to be partly borrowed from Hindu sources, being arranged like those relating to Indra and his consort, and the Buddhistic aspect of the figures, posed as they are occasionally on lotus thalami, lends some color to the supposition. The astrological figures on the *Han* mirrors are those of the four quadrants of the uranoscope, viz., the azure dragon of the eastern quadrant, the somber tortoise and serpent of the north, the white tiger of the west, and the red bird of the south. The bronze mirrors of the *T'ang* dynasty (618–906) display a further series of astrological figures, including the twelve animals of the solar zodiac, the twenty-eight animals of the lunar zodiac, the asterisms to which they correspond, etc. The list of the animals of the solar zodiac has been already given in Chapter III, in connection with the duodenary cycle. They are represented on the backs of the mirrors in rings, which are sometimes filled in with sprays of flowers or leafy scrolls. On porcelain of more modern times the animals are occasionally grouped in a landscape scene filled in with ordinary details. They are also found molded in porcelain, either in a series of small animal forms, or as statuettes with human bodies and animal heads.

One of the large bronze mirrors of this period, fifteen inches in diameter, with the usual boss in the middle, perforated for a silk cord, has round the boss a ring of the four quadrants enumerated above, followed by a succession of concentric rings. The second of these rings has the *pa kua*, the eight trigrams of broken and unbroken lines, used in divination; the third ring contains the twelve animals of the solar zodiac; the fourth, the ancient names of the lunar asterisms in archaic script; the fifth, the figures of the twenty-eight animals of the lunar zodiac, followed by their names, the names of the constellations over which they rule, and those of

PLATE LXXXI

CRACKLED GREEN VASE

**V**ASE (Ping), 12 inches high, with a bulging body and a solid circular rimmed foot enameled with a brilliant Kua-p'i li, or "cucumber-green" glaze, minutely crackled throughout. The color ranges from apple-green to dark olive, the surface of the vase being vertically streaked with deep mottled tints of olive, where the glaze has collected as it ran down in the furnace.

The same glaze extends down inside the mouth, but the foot is unglazed and has no mark inscribed underneath. If not older, it is an early specimen of the reign of Ch'ien lung (1736-95). The lip is mounted with a silver collar.



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the planets to which they correspond. The planets are arranged in the same order as in our days of the week, and the Chinese are supposed to have derived their first knowledge of the division of the periods of the moon's diurnal path among the stars into weeks of seven days about the eighth century, when they obtained also the animal cycles, which had been previously unknown to them. Their knowledge of the twenty-eight lunar mansions is, however, far more ancient, and long discussions have taken place as to whether they were invented in Chaldea, India, or China, or derived from some common source in central Asia. Professor W. D. Whitney, in his studies on the Indian *Nakshatras*, or Lunar Stations, sums up the discussion by the conclusion that, "considering the concordances existing among the three systems of the Hindus, Chinese, and Arabians, it can enter into the mind of no man to doubt that all have a common origin, and are but different forms of one and the same system."

In addition to the astrological and hieratic devices on these old bronze mirrors, which are mostly of Taoist character, with wild animals, such as the deer and hare, bringing herbs in their mouths to the hermit, or sacred birds, such as the swallow and crane, carrying in their beaks scroll messages from the gods or fateful talismans for the religious recluse, there is another kind with purely ornamental decoration. These are covered with sprays of natural flowers and butterflies, with conventional garlands of idealized flowers, such as are called by the Chinese *pao hsiang hua*, or "flowers of paradise," with fish swimming in waves among moss and water-weeds, with boys circling round the field waving flowers, with dragons and phoenixes disporting in the midst of floral arabesques, and with many others of the designs that we find so often repeated later as art motives for ceramic decoration.

In Buddhism, bronze objects of the same circular form, looking like large medallions with the face polished to a mirrorlike surface, represented the sacred wheel (*fa lun*), and are molded on the back with Sanskrit *dharani*. One of these is sometimes placed in the hand of a Buddhist divinity, or suggests the decoration of a porcelain dish penciled with concentric rings of Sanskrit writing.

The ancient bronze moldings, in connection with the carvings in jade of the *Han* dynasty, which were executed in a similar style, furnished in fact the first models for the porcelain manufacture. The old crackled wares of the *Sung* dynasty, the grass-green celadons, and the ivory-white Tingchou porcelain of the same period (960-1279), all have the decorative designs molded in relief or engraved in the paste underneath the glaze, which was applied subsequently. We know nothing from actual experience of the older fabrics, but are told in the books that they were made in imitation of white and green jade, and that they owed their chief beauty to the brilliant tints of their single colors, emulating the emerald hue of moss-green jade, or the clear blue of the sky after rain. Specimens of the *Sung* dynasty are not so uncommon; the vases are seen to have been molded with the designs of the character that has been described, outside, so as to cover their surface; the bowls, cups, and dishes have had the interior ornamented by being pressed upon the mold and finished afterward with the graving tool. Among the most frequent of the molded designs are phoenixes flying among flowers, and brocaded grounds composed of interlacing sprays of Moutan peonies and lilies, the rims being defined by encircling bands of fret of varied pattern. A pair of fishes is occasionally seen in bold relief in the bottom of a circular dish of old celadon porcelain, and the same design is found on the older copper basins of the *Han* dynasty; other dishes are lightly engraved under the glaze with a spray of lotus or of peony, or with grounds of checkered and fluted pattern. There is no reference to painted decoration till toward the end of the *Sung* dynasty, and even



FIG. 343.—Seated Figure of Kuan-Ti, the national god of war, painted in brilliant enamels with gilding of the K'ang-hsi period.

then only in the case of some of the coarser productions, which seem to have been occasionally roughly ornamented with a few strokes of brown derived from some ferruginous material, or with touches of a dull blue composed of impure manganiferous cobalt laid on over the glaze and incorporated with it at the same firing. The blue and white of the *Yuan* dynasty (1280-1367) was probably of the same type, and perhaps some of the crackled jars roughly painted in blue with dragons, that are cherished as heirlooms by the Dayaks of Borneo and in other islands of the Eastern Archipelago, may date from this period.

China has never been so isolated from the outer world as some have supposed. The oldest writings and traditions have so much in common with those of the ancient Accadians and



FIG. 344.—Snuff-bottle with soft enamel decoration of Ch'ien lung period. Mark, Ch'eng-hua.

Babylonians as to suggest the theory of a joint origin for both.\* Many of the philosophical ideas of the early Taoist writers are evidently inspired from a Hindu source, and the Buddhist missionaries, when they came to China in the first century A. D., brought with them carved images and sacred pictures, and besides exercised subsequently a considerable influence on Chinese art, as is freely confessed by native writers on the subject. Even before the Christian era the Emperor *Wu Ti* of the *Han* dynasty had opened up intercourse with western Asia, sent envoys who penetrated as far as the Persian Gulf, followed by a large army, which conquered the Greek kingdom of Ferghana, enthroned a new king there, and exacted a tribute of Nisæan horses, so famous in classical history, which were, indeed, the avowed object of the expedition. Herodotus describes these horses, which "sweated blood," as coming from Nisa in Media; and Ssu-ma Ch'ien, the author of the *Shih Chi*, the first of the official Chinese histories, who has been called "the Chinese Herodotus," describes them in similar terms under the name of *Ni-ssü* horses; while Li Kuang-li, the commander-in-chief of the expedition, who was appointed in the year B. C. 102, was given the honorary title of Nisæan General. The Greeks are described in the Chinese history under the name of *Yuan*, which is equivalent to Iacon, the name they have always borne in Asia; and the influence of Greek art is betrayed by several details in the mural sculptures of Chinese tombs dating from the *Han* dynasty as well as in early Buddhist sculpture.

During the succeeding centuries there was occasional intercourse both by land and by sea until the thirteenth century, when nearly the whole of Asia was under the dominion of the Mongol descendants of Genghis Khan, who occupied the thrones of both China and Persia, overran Russia, and reached nearly to the walls of Vienna. Marco Polo in his well-known *Travels* describes his journeys about this time between Europe and Cathay both by sea and by land. Rubruquis, the envoy of Saint Louis of France to Mangu Khan, who arrived at Karakorum in the year 1252, found there a Parisian goldsmith named Guillaume Boucher, who was specially attached to the court and had made for the Khan's palace a wonderful fountain of silver, which he describes minutely. It was in the form of a tall tree surmounted by an angel with a trumpet, having four large receptacles concealed in its trunk, from which started four pipes, emerging in the form of gilded serpents, and terminating in the mouths of four silver lions which surrounded the foot of the tree, and furnished a supply of wine, cosmos made from mare's milk; mead made from honey, or rice-water, whenever either of these four beverages was required. It was toward the close of this dynasty that the Byzantine art of *cloisonné* enameling in copper seems to have been first introduced into China, as the *niên-hao* of *Chih-chêng* (1341-67) is found underneath the foot of pieces which there is no reason to doubt are actual productions of the time, although the art was not officially adopted until the reign of *Ching-tai* (1450-56) of the next dynasty.



FIG. 345.—Blue and white Shih K'ü bottle.

\* *Western Origin of the Early Chinese Civilisation* From 2300 B. C. to 200 A. D. By Terrien de Lacouperie. London, 1894.



DECORATED VASE OF  
CAMELLIA-LEAF GREEN

VASE (P'ing), 17 inches high, bottle-shaped, with bulging body and wide neck, painted with a floral decoration of shaded black, inverted with a monochrome iridescent glaze of deep camellia-leaf green. The decoration consists of a boldly designed picture of peonies, with sprays of other plants, growing from rocks, in the foreground, and a single leafy spray behind. It has even in some parts so as to be hardly visible under the overglaze, which, paler above, collects as it flows down the vase in undulous masses, becoming of wonderfully deep, metallic-like luster where it shows and mingles with the black underneath.

The rim, which has been broken, has been mended in Japan with gold lacquer.

The foot is enameled pale green underneath, with no mark attached. The specimen belongs to the reign of K'ang-hsi (1662-1722), which is famous for the variety of its green glazes, one of which is called shē-p'ī lū, or "snake skin green," because it resembled, in its deep luster, the beautiful iridescent hue which distinguishes the scaly skin of some serpents.



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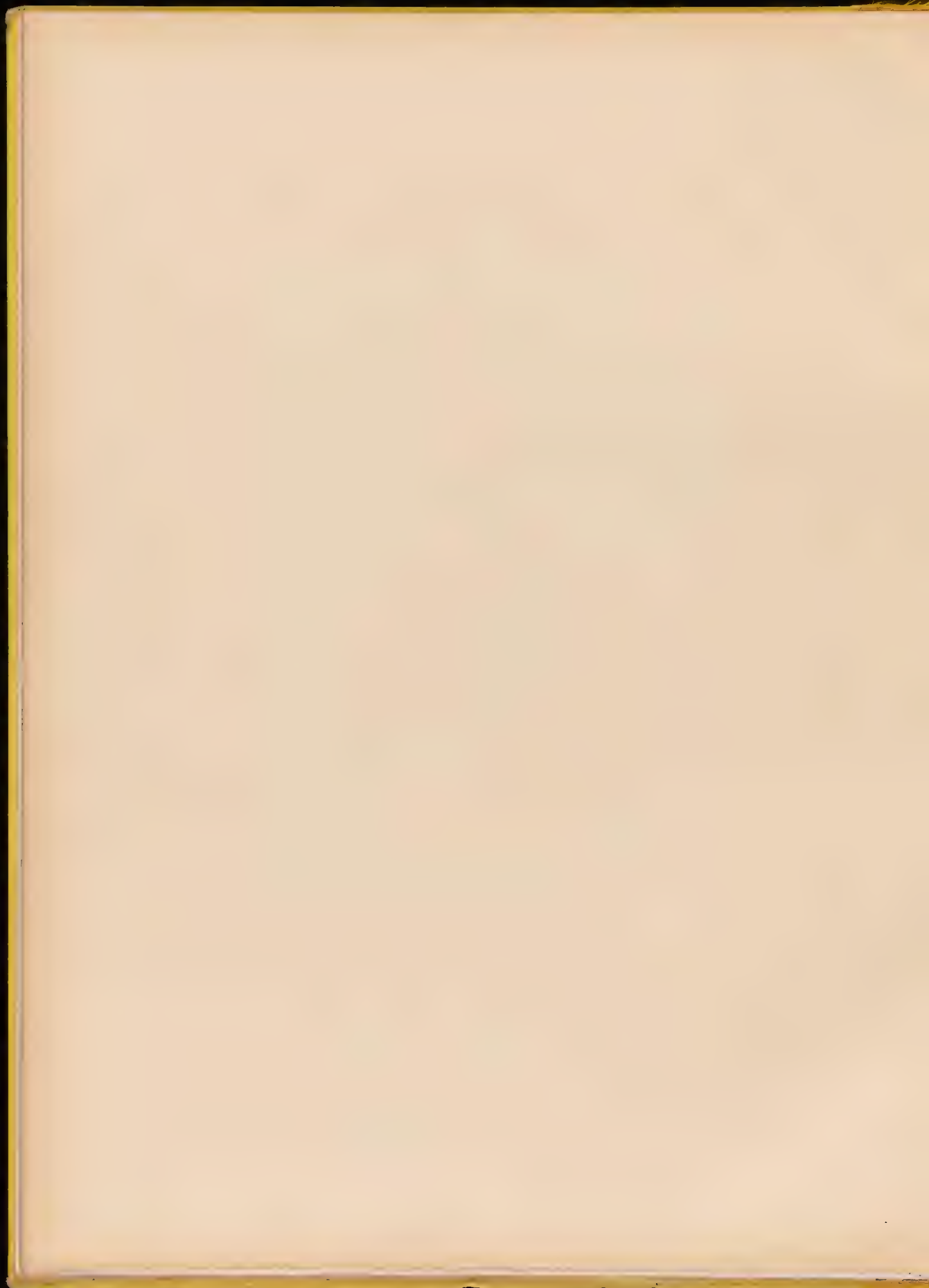
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We are told by Sir John Malcolm, in his *History of Persia* (volume i, page 422), that a hundred families of Chinese artisans and engineers came to Persia with Hulagu Khan about the year 1256, and it has been surmised that there were some potters among the number. If there had been they would have found many processes of decoration in use there in the fabrication of faience and fine earthenware (for no true porcelain has ever been made in Persia) such as would seem hitherto to have been unknown in their own country, and it seems natural to conclude that these would have been introduced into China about this time rather than invented *de novo*. The reign of *Hsüan-tsü* (1426-35) was the first to become celebrated for its blue and white, and the Chinese attribute its excellence to the quality of the cobalt mineral which was imported by them at the time from Western Asia under the name of "Mohammedan blue." The process of decoration in enamel colors combined with a lead flux, which were painted on over the white glaze and fixed by a second firing in the muffle stove, came in later.

Blue was the leading color in the decoration of porcelain throughout the *Ming* dynasty (1368-1643). The other colors were at first principally used as grounds to relieve the blue designs, or to fill in ornamental details that had been previously reserved in white on a blue ground. Even in the reign of *Wan-li* (1573-1619), when painting in enamel colors had come into wider vogue, the blue was still sketched in first on the raw body, while the other enamel colors were filled in afterward over the glaze. A complete palette of overglaze enamel colors appears later as a characteristic of the reign of *K'ang-hsi* (1662-1722), and the large vases of this class decorated in brilliant enamels of the *famille verte*, that are so often classified as *Ming* pieces because they are inscribed with the mark of *Ch'êng-hua*, are really productions of the *K'ang-hsi* period.

Next to bronze designs and antique carving, the patterns of old silk brocades and woven stuffs afforded frequent motives for the decoration of porcelain, as we have already seen in Chapter VII. China is the original country of silk, and it has been celebrated for its woven productions from the most remote times. The twelfth book of the *Po wu yao lan*, an excellent work on objects of art which has often been quoted, and which was published in the beginning of the seventeenth century, is devoted to ancient silks under the heading of *chin*, "brocades," and *hsün*, "embroideries," the former of which were woven on the loom, the latter worked by hand with the needle. It includes an account of the designs used in different dynasties, in which there occurs a curious notice of five rolls of brocade with dragons woven upon a crimson ground that were presented, in the second year of the *Ching-ch'u* period (238), by the Emperor *Ming Ti* of the *Wei* dynasty to the Empress of Japan, who is recorded to have sent an embassy to the Chinese court in that year. Under the *Sung* dynasty (960-1279) is given a list of about fifty brocade patterns of the same general character as those enumerated on page 136; and this is followed by another long list of figured silk handkerchiefs of the time, which were woven with designs similar to those of the brocades, and used for head wrappers and for carrying things in. This list of handkerchiefs ends with a reference to the white wool kerchiefs of the Kitan Tartars, the arabesque designs used by the Nüchih Tartars, and the white kerchiefs of the Koreans of the period, which were woven with figures of eagles, vultures, and flowers, with pheasants and other birds.

All the different designs enumerated in both these lists have been constantly used in later times in the decoration of porcelain.

The painter on porcelain claims for himself only a subordinate position in the school of Chinese art, and his greatest triumph is a colorable imitation of one of the old painters on silk and paper, whose pictures are kept mounted upon rollers in Chinese cabinets. These pictures



Fig. 346.—Tai and Wu Merry Genies of Taoist mythical lore, decorated in enamel colors with glaze of early Ch'ên lung gate.

are either graphically sketched in black ink, or delicately tinted in water-colors, painting in oil being unknown to the Chinese. The Chinese artist is first a writer, and he acquires his skill in outline as a calligraphist of the written script, which was often originally a picture of the object. He has always possessed, as M. Paléologue observes in *L'Art Chinois* (page 246), the sentiment of color, and has acquired by intuition, as it were, a perfect skill and finished delicacy in its application. It is mainly in the advantage they have taken of the vibration of

colors that the Chinese have revealed their power as colorists. Instinct and observation have taught them that by shading the tints upon themselves a singular depth and intense power can be brought out. In painting on porcelain, even more perhaps than in painting on silk, they have made the colors vibrate and pulsate by putting blue upon blue, red upon red, yellow upon yellow, in every shade from the lightest to the darkest. The defects of want of perspective and absence of relief modeling are less noticeable on porcelain than in pictures executed on a larger scale.

With regard to the different branches of his art there is nothing that the artist on silk or paper, followed in his turn by the painter on porcelain, has not attempted. He treats in succession religious and historical subjects, scenes of actual daily life, illustrations of poetry, romance, and the drama, landscapes and copies of Nature, animals real and mythical, flowers natural and symbolical, etc. The Chinese generally recognize four genres, viz.: (1) Figures (*Fên Wu*); (2) Landscape (*Shan Shui*), the name meaning literally "hill and water"; (3) Nature (*Hua Niao*), literally "flowers and birds"; and (4) Miscellaneous (*Tsa Hua*).



FIG. 347. Snuff-bottle. Shou Lao and a deer in brilliant enamels on a sang de-bœuf ground. Ch'ien-lung

As a striking example of the first class of decoration with figures, the large vase, thirty inches high, that is illustrated in Figs. 328 and 341, may be presented. It is painted with a battle scene, sketched with a certain amount of life and energy, so that the picture covers the whole surface of the vase, extending over the neck as well as the body. The colors used are the brilliant overglaze enamels of the *K'ang-hsi* period (1662-1722), greens of different shade predominating, and the dark cucumber-green, the pale apple-green, and rich purple exhibit the finely cracked texture which distinguishes some of the monochrome glazes of the period. The names of the generals that are written on their banners show that the scene is taken from the *Hsi Shui Hu*, a well-known collection of stories of brigands of the reign of *Hui Tsung* of the *Sung* dynasty, in the beginning of the twelfth century, and we must turn to the book for a short explanation:

The general, Sung Chiang, had been sent by the emperor with an army to recover the city of Ch'in-chou in the province of Shensi, which had been captured by brigands. The brigands, led by Lei Ying-ch'un, accompanied by his wife P'o-p'o Niang, who was called Pai Fui-jen, "The White Lady," a noted swordswoman, whose charger was a lion that vomited flames, had taken refuge in the Hung-tao Mountain, which was over one hundred miles round. Sung Chiang had advanced his troops, massed in three divisions, to the attack, and Lei Ying-ch'un had been killed by Lin Ch'ung in the first battle. The White Lady, when told the news of the death of her husband, had wept bitterly, but had hastened to the front, and had defeated the two generals Hua Jung and Ch'in Ming, whose horses had fled affrighted by the lion, and alarmed by the power of the enemy's magicians over the elements.

Sung Chiang, the imperial general, afterward had a number of imitation lions made with moving eyes and heads filled with sulphur, which could be lighted at the critical moment. This is the moment chosen for illustration. The White Lady, wielding a long-handled sword, is seen in the foreground mounted upon a grotesque lion, and her charger is just turning back, frightened by the dummy lions which are grouped on the other bank of a river, as if being driven in a team by an attendant. She is attended by two of her generals on horseback, whose names are inscribed on their banners, Chang Ying-kao and Ching Ch'en-pao, and the large, waving triangular banner displays the constellation of the Great Bear and the archaic dual symbol in token of her occult art. The loyal generals are gathered on the other bank of the river, the large square flag which is carried by one of the horsemen being inscribed *Tu Sung*, "Great Sung," the name of the reigning dynasty. The smaller group depicted on the neck of the vase represents the commander-in-chief of the imperial army and his staff, the waving banner being inscribed *Shuai*, the title of his rank. His commands are rendered by the man below, who is beating a drum. They are all gazing upward, looking at an apparition in the sky in the guise of a martial figure, which is approaching with each foot poised upon a fiery wheel. This is Kuan Ti, the national god of war, who appears in China at critical occasions as an omen of victory, and animates the fray, just as the gods of ancient Greece were related to have done in Homeric times.

We are told in the story that afterward the White Lady returned riding a chestnut horse, to be killed by Hu Yen-sho, and that her two generals, whose names are given above, were slain at the same time by the great general Ch'in Ming and by Kuan Shêng the "long-sworded," whose devices are to be seen inscribed among the rest upon the vase. The background of the picture is a mountain scene with large pines growing from precipitous rocks.

The next illustration (Fig. 16) exhibits a "cool pillow" of porcelain for summer use, which is also painted in brilliant enamels of early *K'ang-hsi* date, laid on over the white glaze, including manganese purple, coral-red, black, and a few touches of gold, relieved by bright emerald-green and pale primrose-yellow grounds. It is covered in the middle with a foliated panel of floral brocade, with peony scrolls painted in colors on a yellow ground, so as to extend over three of the sides. The fourth side has a round hole in the middle of a painted flower, which is fitted with a screw cover, so that fragrant flowers or scented herbs may be introduced into the hollow interior of the pillow. The borders are surrounded by bands of diaper and spiral fret. The square ends, of which one is shown in Fig. 342, are decorated with scenes from some comedy. A traveler of mature years, with an attendant carrying baskets of fruits or flowers, is standing in the courtyard of a house at the porch of which stands a lady, bowing politely as she listens to him talking. The wine-cups placed side by side on the table inside suggest an approaching wedding, which is perhaps the subject of the discussion.

Porcelain is often molded after sacred designs in the form of images and the like, or illustrated with themes derived from some one of the religious cults followed in China, and a word of introduction on the subject may be attempted here. There are in China three systems commonly spoken of by foreigners as "religions," and known as Confucianism, Taoism, and Buddhism. The first is the cult of the *literati*, of which Confucius, who lived B. C. 551-479, is the prophet, and the reigning emperor, as the Son of Heaven and the vice-regent of the Supreme Deity on earth, is the great high priest, and he has the sole right of offering sacrifice, unless he deposes the duty to one of the princes or high mandarins. It is really a system of state philosophy rather than a religion, as Confucius was himself a professed agnostic, and was wont to refuse to discuss the supernatural with his disciples, but the practice of ancestral worship is inextricably interwoven with its tenets. The state gods, like Kuan Ti, the God of War, are deified mortals, and subject to promotion or degradation by the emperor, who rules the celestial hierarchy on the same lines as the earthly mandarin, and may even adopt into it any deity from the other cults.

The God of War has already been noticed as appearing in the air as an omen of victory in a battle scene depicted on the large vase illustrated in Figs. 328 and 341. Kuan Yü, a well-known historical character, rose into celebrity in the troublous times at the close of the *Han* dynasty. He is reputed to have been in early life a seller of bean-curd, but to have subsequently devoted himself to study, until in the year 184 he casually encountered Liu Pei, when the latter was about to take up arms against the rebellion of the Yellow Turbans, and a solemn compact was sworn in a peach orchard. The fidelity of Kuan Yü to his adopted leader remained unshaken in despite of many trials. At an early period in his career he was created a baron by the notorious regent Ts'ao Ts'ao, who tried to turn the hero from his fealty to Liu Pei, whose two wives had fallen into his power, by shutting up Kuan Yü at night in the same house with the two imprisoned ladies; but the trusty warrior preserved their reputation from innuendo, and proved his own fidelity by mounting guard in an antechamber the livelong night with a lighted lantern in his hand. His martial prowess was proved in many campaigns with Liu Pei, before the throne of his chief as sovereign of Shu became assured, but he fell a victim at last to the superior force and strategy of Sun Ch'üan, the founder of another of the Three Kingdoms into which the empire then became subdivided, and was taken prisoner and beheaded in the year 219. Although always celebrated as one of the most renowned of China's heroes, it was not till early in the twelfth century that



FIG. 348.—Standing Figure of Shou Lao, the deity of longevity, painted in enamel colors.

he was canonized by the Emperor *Hui Tsung* of the *Sung* dynasty. By the Emperor *Wan-li* of the *Ming* dynasty he was raised, in 1594, to the rank of *Ti*, the highest in the hierarchy, and since that date, and especially since the accession of the reigning Manchu dynasty, his worship as the God of War has been firmly established.

The porcelain figure presented in Fig. 343 is Kuan Ti, the Chinese God of War, as he sits enshrined upon the altar in the gateway or front hall of most of the temples in China. It represents a mail-clad warrior seated, in a speaking attitude, with one hand uplifted, in a wooden chair which has dragons' heads resting on rocks, the other placed on in one piece, with the exception of

The principal God of Literature *Ti Chün*, whose constellation is one *Ursa Major*. He is represented in darin dress and a broad-brimmed accompanied by attendants carrying nalia. His superior claims have his satellites known as *K'uei Hsing*, star *K'uei*, and who is by far the the present day, although he was tenth century. Tradition says attained by his literary genius examinations, but was re-was entitled on account of precipitated himself in his River, and was borne to the in the firmament by the ette reproduced in Fig. 86, glaze enamel colors, shows one leg upon the head of a from the waves. His face pulsive features, projecting eyes, and two budding legs are encircled by and the cloak waving with long, floating ends of movement. A pen-his uplifted right hand, cup of ink in his other

molded in the form of a silver ingot. The fish-dragon (*yü-lung*), which is his special attribute, is the emblem of literary perseverance and success, and is often used alone in symbolical decoration, as in the blue and white piece shown in Plate LXIX. The Yellow River passes in its course through a famous defile known as *Lung-Mên*, or "Dragon-Gate," and according to old legends, when the salmon ascend the stream in the third moon of each year, any that succeeded in passing through the precipitous rapids at this point become transformed into dragons. The list of successful candidates is called the "dragon list" in allusion to this.

Taoism is the second of the three great religions of China. Lao Tzŭ, the founder of the occult philosophy of the Taoists, is said to have been born in the year 604 B. C., and to have been a keeper of the official records at Lo, the capital of the *Chou* dynasty, in the province of Honan, till near the close of the fifth century B. C., when he was visited by Confucius. The meeting of the two sages is one of the scenes on the mural tomb sculptures of the second century that have been already alluded to, and it forms occasionally the motive of the decoration of a porcelain vase. After a long period of service Lao Tzŭ retired from office,

projecting from its arms, one of his legs a lion footstool. The figure is molded the hands, which can be detached

is the stellar divinity, *Wên Chang* of the smaller groups of stars in pictures as a dignified figure in man-hat of antique style, riding a mule, banner-screens and other parapher-been ousted, however, by one of who is the personification of the most popular God of Literature in not formally canonized till the four-that he once lived on earth, and the highest grade at the official

fused the post to which he his ugliness, whereupon he despair into the Yellow place which he now occupies dragon. The porcelain statu-which is decorated in over-K'uei Hsing standing with fish-dragon, which is rising is that of a demon, with re-canine teeth, protuberant horns; the bare arms and bracelets and anklets, loosely above the head conveys the impression cil-brush is wielded in and he holds a square hand, or a cake of ink



FIG. 349.—Digaba Shrine, decorated in enamel colors, with gilding of the Ch'ien-lung period



PLATE LXXXIII

NO. 16. VASE. 15 INCHES HIGH.  
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VASE (P'ing), 15 inches high, with a globular body, poised upon a swelling, recurved foot, having a pair of dragons incised in the paste under a monochrome glaze of "ei-tan yellow" (shan-yü huang), of the reign of K'ang-hsi (1662-1722).

The dragons, of the typical four-clawed design of the period, are represented in pursuit of the jewel of omnipotence, a disk with spiral center emitting rays of effulgence, the form of one is half concealed by the rolling waves which are engraved round the base of the vase, the other is fully displayed in the midst of etched scrolls of clouds and forked flames, filling in all the intervals. The incising glaze, of yellowish brown tint, deepens into olive-brown to enhance the effect of the incised decoration, and collects in brown drops as it runs down over the rim of the foot. The base is coated underneath with the same glaze. The tint resembles precisely those of the shan yü, the common brown cel. of north China; the glaze was introduced into the imperial manufactory by Tsang Ying-hsuan, who was sent to Ching-tü-chên by the Board of Works in the year 1683.



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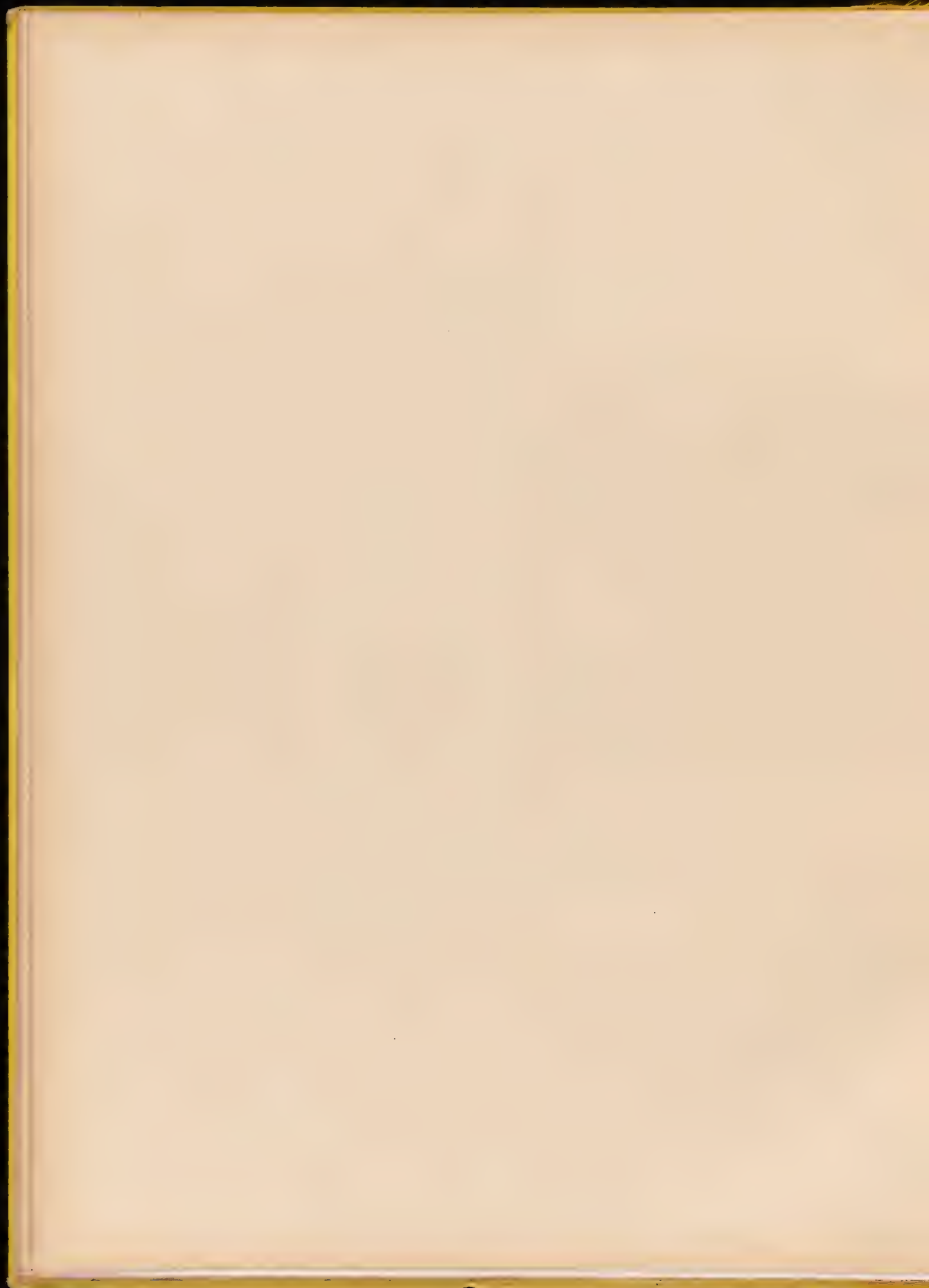
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foreseeing the decadence of the suzerain house of *Chou*, and traveled away to the west. The governor of the frontier pass of Han Ku besought him to write a book before retiring from the world, and was intrusted with the *Tao Tê Ching*, before the author disappeared from mortal ken. This work, the Bible of Taoism, has been translated into several European languages. Later legends have assigned to its author a period of fabulous antiquity, and a miraculous conception through the influence of a star, alleging him to have been the incarnation of the supreme celestial entity, which they called the "Venerable Prince of the Great Supreme," whence he is also termed Lao Chün, or "Venerable Prince." Shou Lao, the "Ancient of Ages," the stellar god of longevity, whose celestial seat is near the south pole, is supposed to be the disembodied spirit of the venerable philosopher. The mystic elements of his teaching were progressively developed by his early disciples in their search after an elixir to preserve the body from decay and death, and in their efforts to discover the *lapis divinus*, and to transmute metals into gold, which gave rise to the ancient study of alchemy, in its two leading branches. Their first great patron was the Emperor *Wu Ti* (B. C. 140-87) of the *Han* dynasty, and from his period onward the reverence paid to Lao Tzū began to assume a divine character. In A. D. 666 the emperor of the *T'ang* dynasty canonized him with the title of "Imperial God of the Dark First Cause," and other titles were added subsequently, till it has become difficult to distinguish his attributes from those of Shang Ti, the supreme god of the celestial hierarchy. Shang Ti is identified with the northern pole star, his chariot is the Great Bear, and the stars of the circumpolar space constitute his court—the Taoist kingdom of heaven—under appropriate titles. Shou Lao is established at the opposite pole of the heavens, and only appears on auspicious occasions. He is represented (Fig. 348) as a venerable man of benevolent aspect, with bald head, protuberant forehead, and long, flowing white beard, dressed in robes brocaded with the character *shou*, "longevity," and carrying a sacred peach in his hand. Sometimes he is mounted upon a deer, or speeding through the air on a stork, or he may be depicted as a mortal sage in a rocky landscape riding an ox on his long journey to the west.

The old "Nature gods" of the Chinese, the devouring ogre of the wilderness, called Tao-tieh, whose features are delineated on archaic bronzes, the rain- and storm-gods, which appear dimly outlined in the dark clouds before the tempest, and the dreaded thunder-god, whose bolts are the prehistoric stone axes and celts that are often found in ground washed away by the torrent after a thunderstorm, have all been adopted by the Taoists, but they are rarely seen on porcelain, and need not detain us here.

Much more popular is the Taoist Triad of Happiness, Rank, and Longevity, "Fu, Lu, Shou," which is depicted in Fig. 325. The vase is decorated in delicate enamel colors with gilding of the *Yung-ch'eng* period, with scattered scrolls of clouds and flying storks bringing branches of peaches in their beaks. On one side the strokes of the character *shou*, "longevity," filled in with a brocaded ground, are interrupted in the middle by a peach-shaped medallion containing a picture of a group of figures gathered under a spreading pine. The three principal figures represent the Taoist Triad, the others being only attendant sprites. The Star God of Rank, Lu Hsing, stands in the middle, dressed in mandarin robes, with a winged official hat of ancient style, and holding a *ju-i* scepter; the Star God of Longevity, Shou Hsing, stands on his right, leaning upon a long staff, to the top of which is slung a scroll, and holding in his left hand a peach, the sacred fruit of life; the Star God of Happiness, Fu Hsing, on the other side, has a babe in his arms, who is reaching out his hand for the peach. The boy dancing at the side holds up a lotus-flower, the one standing at the back a hand-organ (*ts'ing*). On the other side of the vase the strokes of the companion character *fu*, "happiness," are interrupted in the middle by a circular medallion containing a picture of the Taoist goddess, Hsi Wang Mu, accompanied by two female attendants, crossing the sea on a raft.

The goddess is represented again in the saucer-shaped dish of eggshell porcelain painted



FIG. 350.—Blue and white Snuff-bottle



in soft enamel colors with gilding, which is shown in Fig. 339. The central panel is designed in the shape of a peony-petal, and sprays of peony-flowers and buds are displayed upon the lilac diaper which surrounds it. It is painted in sepia tints, touched with gold, with the picture of two graceful female figures, representing the Taoist divinity, Hsi Wang Mu, with a youthful attendant standing upon branches of equisetum moss, as if floating on water, with their scarfs flowing in the breeze. The goddess, dressed in dragon-brocaded robes, holds a gilded scepter; the attendant carries a dish of peaches, the "fruit of life" of Taoist story. The rim of the dish is encircled by a band of pink diaper, interrupted by medallions containing sprays of peony, the floral attribute of the goddess.



FIG. 351. Snuff-bottle; dark apple-green crackle; Kang hs.

Hsi Wang Mu, the queen of the genii, is the ruler of the Taoist paradise in the K'un-lun Mountains, which is celebrated in ancient myth and fable. Legends in the old books record the visit of the Emperor *Mu Wang* in his journey to the west in B. C. 985, and relate how he was entertained by the goddess in her fairy abode, where she lives, surrounded by troops of genii, on the shores of the "Lake of Gems," where grow all kinds of trees bearing fruit of jewels and precious jade, and the peach-tree whose magic fruit confers the gift of immortality. The goddess bestows this fruit upon the favored beings admitted to her presence, or dispatches it by the azure-winged birds who serve, like the doves of Venus, as her messengers. The magnificence of her mountain palace is

described in glowing terms by Lieh Tzū, a Taoist allegorical writer of the fifth century B. C. In later times the Emperor *Wu Ti* of the *Han* dynasty is alleged to have been favored with visits by Hsi Wang Mu and her fairy troop, and his regal entertainment of his supernatural guests is a well-worn theme of old picture and story.

The snuff-bottle shown in Fig. 347 exhibits Shou Lao again, in the guise of an aged pilgrim, leaning upon a long staff to the gnarled head of which is tied a double gourd, the traditional pilgrim's bottle. The deer at his side has a branch of the sacred *Polyporus* fungus in its mouth, and the bats flying round are introduced as symbols of happiness. At other times he is seen as a venerable figure seated on the rocks in a mountain landscape under a pine-tree, with the bamboo, flowering plum, and sacred fungus growing near, and his familiar animals, the deer, tortoise, and stork, near at hand, while the motley crowd of immortals and genii gather round in homage, distinguished by their various attributes. The best known of these is the group of Taoist *rishi*, or hermit immortals, that constitute the *Pa Hsien*, the "Eight Genii," of the Chinese, whose emblems were given in the chapter on Marks. The individual members of the eight have long been venerated among the Taoist saints, although they do not seem to have formed into a defined group before the thirteenth century. They are regarded as the patron saints of different arts and industries, and are found separately as porcelain statuettes, or united in the decoration of porcelain bowls and dishes, especially on those intended to hold sacrificial offerings. Their names and attributes are as follows:

1. *Chung-li Ch'uan*, who lived during the *Chou* dynasty, and was one of the discoverers of the elixir of life. He is represented as a fat man, with bare, pendulous abdomen, holding a sacred fungus, or a peach, in one hand, and in the other a fly-brush, or a fan, with which he is said to revive the spirits of the dead. He is also known as *Han Chung-li*.

2. *Lü Tung-pin*, born in 755, was one of the most prominent among the later Taoist patriarchs, who held office as magistrate of Tê-hua, and studied the mysteries of alchemy in the recesses of the hills called Lu Shan in the province of Kiangsi. A personage of martial aspect, he is armed with the sword of supernatural power, with which he traversed the empire for upward of four hundred years, slaying dragons and ridding the earth of divers evil things. He is also known by his personal name of Lü Yen, and is worshipped everywhere as the special patron of the sick, who hang up the magic sword by their bedside to exorcise maleficent spirits. Under the designation of Lü Tzu, or the "Patriarch Lü," he is the patron saint of the fraternity of barbers.

3. *Li T'ieh-kuei*—that is to say, "Li with the Iron Crutch"—presents himself in the guise of a lame and crooked beggar dressed in rags. No precise period is assigned to his existence on earth, but he is said to have been of commanding stature and dignified mien, and devoted to the study of Taoist lore, in which he was instructed

by Lao Tzŭ himself, who used to summon his pupil to the celestial spheres. When his spirit mounted on high, the care of his body, which remained on earth, was confided to one of his disciples. On one occasion, unhappily, the watcher was called away to the deathbed of his mother, and his trust being neglected, when the disembodied spirit returned it found its earthly habitation no longer vitalized. The first available refuge was the body of a lame beggar, whose spirit had at that moment been exhaled, and in this shape the sage continued his existence, supported by an iron crutch, and carrying a pilgrim's gourd, from which clouds and magic apparitions are often seen to be issuing. He is the special patron of astrologers and magicians.

4. *T'ao Kuo-ch'iu* is said to have been the son of a famous general of the tenth century, and brother of an empress regent of the *Sung* dynasty. He is dressed in official robes, wears a winged hat, and carries a pair of castanets. He is the patron of mimmers and actors.

5. *Lau T'ia-ho*, a legendary being of whom little is known, the sex even being uncertain. One story says that it was a weird woman dressed in a tattered blue gown, with a cloak of leaves, who used to beg a livelihood in the streets, chanting a doggerel verse denunciatory of fleeting life and its delusive pleasures. She carries a spade and a basket of flowers, and is worshiped by gardeners and florists as their tutelary saint.

6. *Chang Kuo Lao*, a celebrated necromancer, who is said to have flourished in the seventh and eighth centuries, and to have possessed a wonderful white mule which carried him thousands of miles at a stretch. He used to carry the picture of his mule folded and hidden away in his wallet, and made the beast resume its proper shape by spurring water on the picture. At other times he would conjure it out of his magic gourd. He is recognized by the peculiar musical instrument which he carries, a kind of drum of bamboo, with a pair of rods. He is the patron of artists and calligraphists, and of scholars generally.

7. *Han Huang Tzŭ* is reputed to have been a great-nephew of the celebrated statesman Han Yü, who lived 768-824, and was an ardent lover of transcendental study. As a pupil of the patriarch Lü Tung-pin, he gained admission into the Taoist paradise and climbed the tree of life, the sacred peach-tree, from which he fell to the ground, and, in descending, entered into the state of immortality. He is represented as a young man playing upon a flute, and is specially worshiped by musicians.

8. *Ho Hsün Ku*, the maiden immortal of the group, is said to have been a native of the neighborhood of Canton. At the age of fourteen a spirit visited her in a dream, and instructed her in the art of attaining immortality by eating powdered jade and mother-of-pearl. She followed these instructions implicitly, vowed herself to a life of virginity, gradually renounced ordinary human food, and acquired the faculty of traversing the hills in spiritualistic fashion, as if endowed with wings. She used to return at night with the herbs she had gathered during her solitary wanderings. She still appears occasionally to her favored votaries, floating upon a cloud of many colors, as depicted on the charming eggshell dish illustrated in Plate LXIII, where she is represented as carrying in her hands a large jar of the elixir of life. She is usually clad in a cloak of mugwort-leaves, carries a lotus, and is the tutelary genius of housewifery.

The oblong porcelain plaque which is exhibited, mounted in its frame of carved wood, in Fig. 352, is painted in enamel colors of the *Ch'ien-lung* period, with a picture of the eight immortals (*Pa Hsien*) crossing the sea on their way to the immortal realms on the far bank. The shore to which they are proceeding is a conventional mountain scene, with tall pines in the foreground, representing the Elysian fields of the Taoist cult.

Tung Fang So, who lived in the second century B. C., was one of the favorite associates of the Emperor *Wu Ti* of the *Han* dynasty, into whose service he entered B. C. 138, when the young sovereign summoned the most gifted scholars and men of genius. He encouraged the emperor's leaning to the superstitious and marvelous, and was soon after his death adopted as a Taoist saint and endowed with all kinds of miraculous qualities. He was declared to be an embodiment of the planet Venus, and to have been incarnate many times in the course of Chinese history. The goddess Hsi Wang Mu, who saw him during her visit to the court, is said to have exclaimed, "That is the boy who once stole three of my sacred peaches, and acquired thereby a longevity of nine thousand years!" He is always represented holding a gigantic peach in his hand, or speeding across the clouds with a branch of the fruit of life thrown over his shoulder.

The list of Taoist genii is nearly endless,\* for every vocation has its tutelary saint, who is often a deified mortal who once worked at the craft, as in the case of the patron Pousa of the potters, the story of whose vicarious sacrifice has been related in the chapter on Ching-tê-chên.

\* There are several books on the subject, one of the earliest being the *Shên Hsien Chuan*, by Ko Hung, written in the fourth century A. D., which gives a series of biographical notices of eighty-four immortals. Cf. Harlez, *Le Livre des Esprits et des Immortels. Essai de mythologie Chinoise d'après les textes originaux*. Bruxelles, 1893.

Sailors worship the goddess Ma Ku, and build temples at the seaports, where she is enshrined under the title of T'ien Hou, "Empress of Heaven"; she appears riding upon the storm-clouds, or floating on the rough sea-waves, to direct her votaries in times of danger, and is liberally propitiated by *ex voto* offerings when they are once more safe on shore. The complaisant Taoists have even dedicated an altar for thieves, and supplied them with a deity of their own, to whom they devote a portion of their ill-gotten gains after a successful raid. Some

of the genii are connected with folk-lore rather than religion, and partake of the nature of the fairies of Western story, like the mischievous elf who hides away in the thorny recess of the jujube-tree, or the tiny peachling whose abode is in the kernel of the fruit.

Among other genii often represented in the decoration of porcelain are: Liu Han, whose familiar is the three-legged toad from the moon, which reveals to him secrets of immortality and hidden treasures, and who holds up a coin or jewel between finger and thumb, or waves a string of cash in the air; Wang Ch'iao, the philosopher prince of the sixth century B. C., who is seen playing upon the flute as he rides through the air upon the white crane, from whose back he waved a final adieu to the world as he ascended to the immortal realms; and the scantily clothed hermit, Huang An, who sits cross-legged upon the back of a tortoise swimming across the sea.

The twin genii, called Ho Ho Erh Hsien—that is to say, "Two Genii of Union and Harmony"—are perhaps the most popular of any. They are two cronies, *Arcades ambo*, who take many forms, being represented sometimes as ragged mendicants, with staff and besom, in



FIG. 352.—Oblong Plaque painted in enamel colors, with a picture of the Eight Genii crossing the Sea.

friendly converse, as they approach a priest who is ringing a monastery bell; sometimes as a couple of hermits with smiling, boyish faces, one carrying a lotus-flower, the other a box from underneath the cover of which a cloud may be seen issuing which is shaping itself into the form of bats as emblems of happiness. The twin merry genii are presented in Fig. 346, with the arm of one encircling the neck of the other. They have gold bracelets and anklets, and their robes are richly brocaded in enamel colors with gilding of the *Ch'ien-lung* period, so that they have altogether a very mundane aspect, and their supernatural character might hardly be suspected were it not for the cloud-enveloped pedestal of celadon tint on which they are posed, which mark them as celestial beings. These smiling features pervade domestic life in China. They are printed on the wall-paper, and woven in silk as appropriate hangings for the marriage couch, and even towels imported from abroad are seen stamped in fugitive ink with the effigies of the two merry genii. Should there be an estrangement between lovers or friends, one of them must go to a temple, burn incense at the shrine consecrated to the two genii, and bring away a pinch of ashes from the censer, and if this be surreptitiously put into a cup of tea and the decoction be drunk by the estranged one unknowingly, it will infallibly bring about a complete reconciliation.

Buddhism, the third great religion of China, was introduced from India. The earliest missionaries came overland to the southwest of the Chinese Empire, the modern province of Ssü-chuan,

PLATE LXXXIV.

TURQUOISE CRACKLE VASE

*V*ASE (Tsun), 9½ inches high, of somewhat archaic form and design, with the details of the decoration worked in relief in the paste and finished with the grooving tool.

The body is encircled by a belt of rings connected by double links, between two lines of rope pattern; a ring of studs surrounds the base between similar lines of rope, and there is another ring of studs at the top above a single rope line. An interrupted chain of rectangular fret defines the base of the neck, and the everted lip is ornamented by a chain of the same fret; the lower part of the neck has a band of spiral foliations embossed with studs.

The vase is enameled with a crackled glaze of the deep turquoise hue that is called by Chinese ceramists 'kung-chüo yü, or "peacock green," which enhances the effect of the relief decoration by the brilliant play of its richly mottled tints, varying according to the depth of the glaze.

The interior of the mouth, and the foot underneath, are invested with the same turquoise glaze. There is no mark, but the solid, very white paste and the general technique resemble those of the imperial turquoise bowls and plates of the Ming dynasty, which are usually marked, so that this vase must be referred to the same period.

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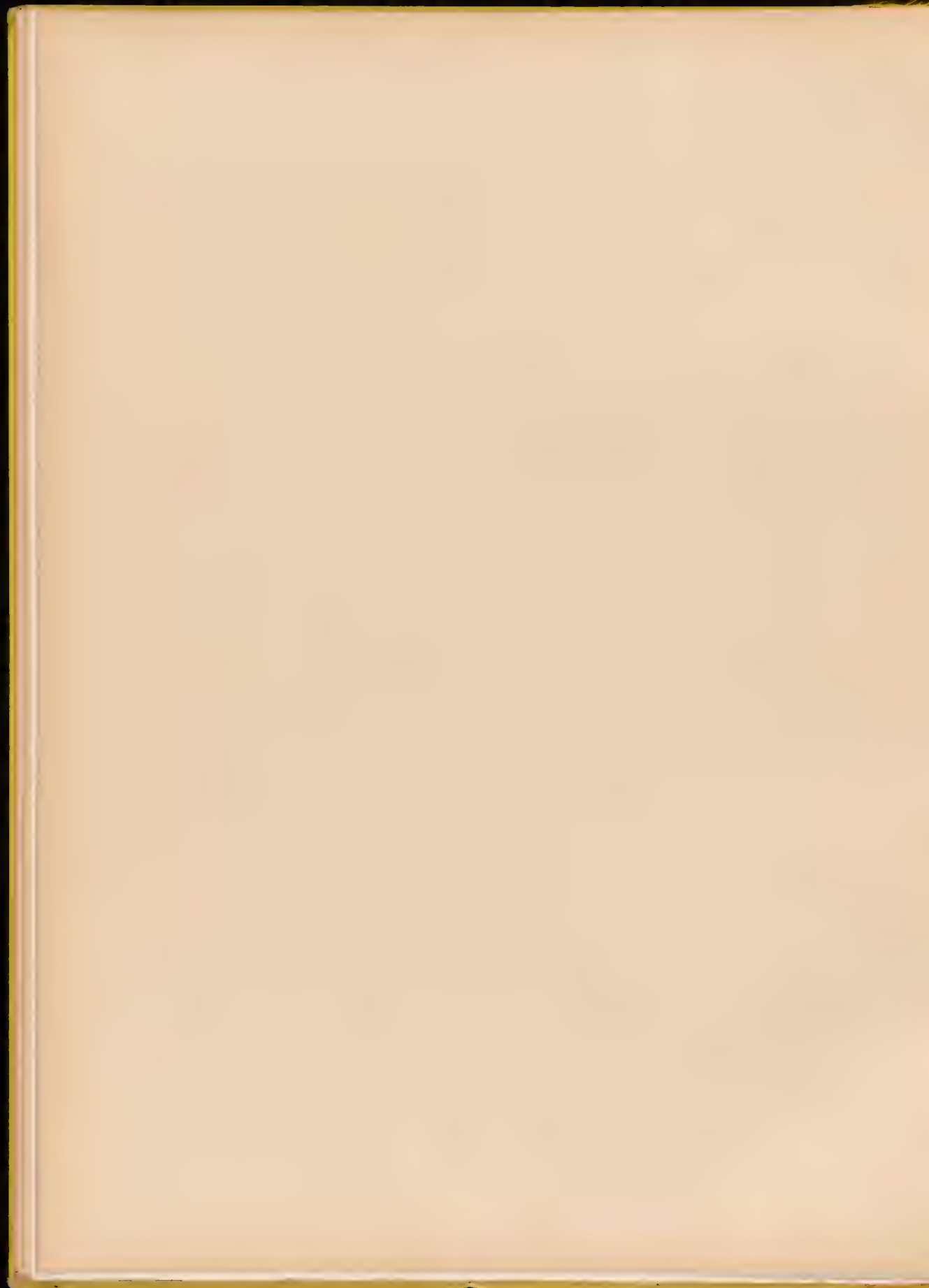
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and arrived in the second century A. C., but gained few converts. It was not till the year 61 A. D. that the Emperor *Ming Ti*, in consequence of a dream of a golden figure of supernatural proportions, whose head was encircled by a shining halo, sent an embassy to India, which brought back with them many sacred books and images. Two Indian priests, Matanga and Gobharana, accompanied the mission on its return to China, and the emperor built a temple for their residence at Loyang, then the capital. It was called *Pai Ma Ssü*, "White Horse Monastery," in commemoration of their having brought the Sanskrit books on a white horse, and they forthwith proceeded to translate those books into Chinese. Buddhism penetrated subsequently to Korea, and through that country into Japan, which, however, it did not reach till the middle of the sixth century.

Buddhism is well known, in comparison with Taoism, and there is a vast literature on the subject available for reference, so that it need not detain us so long. One of the most recent works on the subject is that written by Dr. Waddell,\* on the borders of Tibet. It is well illustrated, and will be found a mine of myth and symbolism, the author having, he tells us, purchased a Buddhist temple, with all its ritual fittings, and obtained much of his information on obscure points from learned lamas on the spot.

Sākya-muni, the historical Buddha, is rarely molded in porcelain, more precious materials, such as jade, rock-crystal, amethyst, or turquoise, being considered more suitable for his exalted dignity when represented on a small scale. His principal representations are:

1. *His Birth.* A figure of a child standing erect upon a lotus-thalamus, pointing upward to heaven with his right hand, downward to earth with his left, according to the tradition which tells us that he cried out at the moment, "I the only, most exalted one!"
2. *Sākya returning from the Mountains.* Of ascetic aspect, with beard and shaven poll, attired in flowing garments and holding his hands in a position of prayer. The ear-lobes are enlarged, a sign of wisdom, and the brow bears the *urna*, the luminous mark that distinguishes a Buddha, or a Bôdhisattva.
3. *The All-wise Sākya.* A Buddha seated cross-legged upon a lotus throne, resting the left hand upon the knee, the right hand raised in the mystic preaching pose. The hair is generally represented as a blue mass composed of short, close curls, and a jewel is placed about midway between the crown and forehead.
4. *The Nirvâna.* A recumbent figure lying upon a raised bench, with the head pillowed upon a lotus.
5. *In the Sākya-muni Trinity.* Either erect, or seated in the attitude of meditation, with the alms-bowl in his hands, between his spiritual sons, the Bôdhisattvas Manjusri and Samantabhadra, the three forming a mystic triad.

Manjusri, or Manjughosha, "The sweet-voiced," the Buddhist Apollo or God of Wisdom, is the great dispeller of ignorance. With the bright sword of divine knowledge, which he wields in his right hand, he cuts all knotty points, and he carries in his left hand the bible of transcendental wisdom placed upon a lotus-flower. He is often represented mounted on a lion.

Samantabhadra, "The All-good," the other celestial Bôdhisattva of the Buddhist Trinity, is always seated upon an elephant, and usually holds a book.

Gigantic images of the above triad occupy the center of the large hall of a Chinese temple, while the walls are lined with figures of the eighteen Lohan (*Sanskrit*, Arhat), representing the chief of the early apostles or missionaries of the faith, each provided with its own particular shrine and altar. The number was originally sixteen, and the Japanese still keep to the original group, not having adopted the two saints which have been more recently added in China. Each of these "eighteen Arhats" is figured in a fixed attitude, and each has his distinctive symbol or badge, in the same way as our apostles are represented—Mark with a lion, Luke with a book, etc. The group is sometimes painted on a porcelain vase or snuff-bottle, or is seen passing in procession round the sides of a bowl or cup intended for sacrificial use.

The two best-known members of the group are perhaps the seventeenth and eighteenth: *Dharmatrâta*, born, like the original sixteen, in India, and *Ho-shang*, "The Monk," the only one that has a Chinese name. *Dharmatrâta*, as a lay devotee, wears long hair. He holds a vase



FIG. 353.—Blue and white Snuff-bottle; mark, Ch'ien-lung

\* *The Buddhism of Tibet, or Lamaism, with its Mystic Cults, Symbolism, and Mythology, and in its Relation to Indian Buddhism.*  
By L. A. Waddell, M. B., etc., London, 1895.

and fly-whisk, carries on his back a bundle of books, and gazes at a small image of the mystic celestial Buddha Amitābha. He wrote seven works, of which the chief, *Uddanavarga*, a collection of verses from the Buddhist Canon, has been translated into English by Mr. W. W. Rockhill.

Ho-shang, "The Monk," is the familiar Pu-tai Ho-shang, "the Priest with the Hempen Bag," whom the Japanese call *Ho-tei*, that being their pronunciation of the first two syllables of his name, which mean "hempen bag." They describe him as a Chinese bonze or monk, who lived about a thousand years ago, and was remarkable for his fatness, his love of children, and especially for always carrying a large hempen sack, from which his name was derived. The



FIG. 354.—A white "Fên-Ting" porcelain receptacle for flowers, formed of the folded petalate leaf of a lotus, with a bunch of buds bound round with the leaf-stalk

bag, which has always a bolsterlike roundness, is put to many uses; it may be a bed on which the owner is reclining, a receptacle for the hundred precious things, or a trap for the little boys and girls who cluster round and are enticed inside to see the wonderful things it contains; whatever it may be, it is as inseparable from Ho-tei as are his fair, round stomach and double chin. In China he represents the last incarnation of *Maitreya*, "The Loving One," the coming Buddha or Buddhist Messiah, and his obese image, with a loosened girdle in one hand and a rosary in the other, is enshrined by them in the front hall of every temple, under the name of *Mi-lo Fo-i. e.*, *Maitreya Buddha*. He ranks as a *Bôdhisat*, having only once more to pass through human existence to attain Buddhahood, and under this title, contracted to *pou-sa*, or *poussah*, has become proverbial in French as an emblem of contentment and sensuality. His image is very frequently molded in porcelain, and it has often been erroneously considered to be that of the martyr patron of the potters, and labeled as *le dieu de la porcelaine*. *Maitreya* is supposed now to be enthroned in the Tushita heaven, and he is a favorite deity of the Tibetans.

The most popular of all the Buddhist divinities in China, as well as in Japan, is Kuan Yin, the Goddess of Mercy, whose figure is illustrated here in Plate LX. She also ranks as a *Bôdhisat*, and is identified with Avalokita, "The Keen-seeing Lord," the spiritual son of the celestial Buddha Amitābha, who shares with him the dominion of the Paradise in the West. This is the most powerful of all the *Bôdhisats*, and the one of which the Dalai Lamas of Tibet pretend to be the incarnation. Avalokita, being a pure mythological creation, is seldom, like Buddha, represented as a mere man, but is invested with all kinds of supernatural forms and attributes. The four-handed form figures him as a prince sitting in the Buddha posture, with the front pair of hands joined in devotional attitude, while the other hands hold a rosary and a long-stemmed lotus-flower. Another form has eleven heads, piled up in the shape of a cone, and eighteen, or even forty hands, grasping symbols and weapons, and stretched out in all directions to defend and rescue the wretched and the lost; and some of the manifestations are endowed with a thousand eyes, ever on the lookout to perceive distress. The Chinese Buddhists relate that Avalokita once appeared on earth as a daughter of a king of the *Chou* dynasty in 696 A. C., although Buddhism was not introduced into the country till long after that date. The princess was sentenced to death by her father for refusing to marry, but the executioner's sword broke without harming her. When her spirit went down to hell, hell was changed into paradise, until Yama, the ruler of the realms below, sent her back to life, and she was miraculously conveyed upon a lotus-petal to the island of Potala. Hers is the image that is worshiped throughout the far East to-day as the personification of love and charity. In one of its shapes, Kuan Yin the Maternal, the Goddess of Mercy has a child in her arms, and is specially sacrificed to by women desirous of offspring, who load her altar with *ex-voto* offerings of doll-like babes made of silk or molded in porcelain. These are the images that have been occasionally mistaken for representations of the "Virgin and Child."

*Bôdhidharma* is a Buddhist saint frequently represented in Chinese and Japanese art, and he is seen molded in stoneware in Plate XLI. He was the twenty-eighth and last of the line

of Indian patriarchs, and the first Chinese patriarch. The son of a king in southern India, he came to China by sea in the year 520, and was the first to bring the palm called *patra* (*Borassus flabelliformis*). He settled in Loyang, where he was called "The Wall-gazing Brahman," because he remained perfectly still the whole time engaged in silent meditation. He died about the year 529, and was buried in the monastery grounds, but was met, the legend says, soon after, enveloped in his shroud, on his way back to his native land, holding one shoe in his hand, saying, when questioned, that he had forgotten to bring the other. The grave was afterward opened; the corpse had disappeared, and only a single shoe was found. Bôdhi-dharma is often pictured crossing the water standing upon a reed, which he had plucked from the bank. The Chinese form of his name is Tamo, and some of the more credulous of the early Roman Catholic missionaries in China were inclined to believe, from the similarity in the names, that he might be identified with St. Thomas, who is supposed to have gone as an apostle to India, and might well, they argued, have extended his journeyings to China.

The influence of Buddhism on Chinese art was of the most profound and far-reaching nature, and extended to building and sculpture, as well as to the carving of images in precious stones, the casting of ritual vessels of novel design in metals, and the painting of sacred pictures on paper and silk. In all these arts the Hindu monks are said to have been skilled, and they imposed their canons on the Chinese, so that down to the present day the sacred images are modeled on the old lines, and exhibit a marked Aryan type and physiognomy. Monasteries were soon founded throughout China in the most picturesque spots in the hills, with tall pagodas to enshrine sacred relics and *chaityas* of varied form as funeral monuments, such as now make a necessary adjunct to every Chinese landscape. One of the ordinary forms of the *chaitya*, or *dâgaba*, is seen molded in porcelain in Fig. 349. It is a microcosm of the universe according to Buddhist ideas. The plinth is square, the form of earth; the hollow shrine, with open door, has the vaulted form of heaven; and the spire is horizontally ridged to represent the thirteen celestial spheres in superimposed tiers; the umbrella-shaped top is crowned with the "jeweled vase," bound with waving fillets. The painted decoration of strings of colored beads and gilded rings hanging from grotesque monstrous heads, and of arabesque scrolls of conventional flowers, is also of Buddhist type.

Among Buddhist mythological animals, the dragon (*nâga*) and the golden-winged bird (*garuda*) are the chief. The former had a serpent form like the cobra, and the latter had something in common with the adjutant-bird, the enemy of the serpent tribe, but the Chinese have modified both after their previous conceptions of the dragon (*lung*) and phoenix (*fêng*). The lion is an animal that occupied an important place in Hindustan as one of the insignia of royalty and a supporter of the throne, and it is often figured also as a guardian of the jewel of the law. It was new to China, not being a native of the country, and even now, although a pair of bronze or stone lions stands before the gateway of every palace and large temple in China, and another is often molded in porcelain in miniature, as we have seen, for ritual use, they are always of grotesque form, and have flames issuing from the hips and shoulders, the attributes of mythological animals. The lion in ordinary Chinese art is a tame beast, sporting with a brocade ball; their own king of beasts is the dreaded tiger, which contends with the dragon as the prince of the powers of the air.

The elephant, the horse, and the hare are sometimes seen in a picture on a porcelain vase, crossing the dark sea which leads to paradise, the only animals that have obtained admittance to Nirvana by their own merit. The elephant is also molded in porcelain for the Buddhist altar as the bearer of the jeweled vase, and the horse as carrying on his back sacred books; the hare, which now lives in the moon, was exalted after it had offered itself a willing sac-



FIG. 355.—Brown Stoneware (Kuang Yao) Vase of archaic form, enameled with a thick glaze of pale greenish blue crackle.



rice as food for Buddha when he was starving. When horses form the decoration of a vase, it is generally the team of eight famous horses of the ancient Emperor *Mu Wang*, which were driven by his charioteer Tsao Fu, on his expedition to the K'un-lun Mountains to visit Hsi Wang Mu, the Queen of the Genii.

The four supernatural or spiritually endowed creatures (*Ssü Ling*) of the Chinese are the dragon, the phoenix, the tortoise, and the unicorn. Sometimes the tiger is associated, making a group of "Five Ling."

1. The dragon (*Lung*), the chief among the scaly reptiles, is conventionally depicted as a four-footed monster, resembling some of the huge saurians that have recently been discovered by paleontologists, and the fossil bones of such, it may be added, really figure as "dragon's bones" in the Chinese pharmacopoeia. It is conventionally represented with a bearded, scowling head, straight horns, a scaly, serpentine body, with four feet armed with formidable claws, a line of bristling dorsal spines, and flames proceeding from the hips and shoulders. The claws, originally three in number on each foot, were afterward increased to four and five, the last number being restricted to the imperial dragon of the last and present dynasties, as brocaded on imperial robes and painted on porcelain made for the use of the palace. The dragon, in ancient philosophy, corresponds to the East, to spring, etc., and "Azure Dragon" is the name of the eastern quadrant of the uranosphere. It has the power of transformation, and the gift of rendering itself visible or invisible at pleasure. Kuan Tzŭ (seventh century a. c.) declares that "the dragon becomes at will reduced to the size of a silkworm, or swollen till it fills the universe; it desires to mount, and it rises until it affronts the clouds: to sink, and it descends until hidden below the fountains of the deep." The early cosmogonists described four kinds of dragons: the celestial dragons (*'ien lung*), which support and guard the mansions of the gods; the spiritual dragons (*shên lung*), which rule the winds and produce rain for the benefit of mankind; the earth dragons (*ti lung*), which direct the flow of rivers and springs, and the dragons of hidden treasures (*fu ti lung*), which watch over buried wealth concealed from mortals. The Buddhist dragon of the law (*fa lung*) is represented as tightly grasping the jewel of the faith in one of its outstretched paws; originally hostile, it has become submissive to Buddha and a trusty guardian of the faith. The celestial dragons in Chinese art, as they ascend and descend, are usually represented in pursuit of effulgent jewels that appear to be whirling in space, and that are supposed to be of magic efficacy, granting every wish. The congener of the celestial dragon is the *chiao lung*, the dragon of lakes and marshes, who is figured in the lunar zodiac, already referred to, as a dragon-headed serpent without feet. The *p'ou lung* is the dragon coiled in a circle, hibernating in the watery depths, that often forms medallions on bowls and dishes; some say it is the dragon which does not mount to heaven. The *ch'ih lung* is the archaic dragon of ancient bronzes, a clinging, lizardlike reptile with clawless feet and spiral bifid tail, that is often molded in relief on libation wine-cups and other porcelain vessels of antique design. The Chinese dragon is sometimes hornless; occasionally, but very rarely, it is provided with a pair of wings. The fish dragon has already been alluded to as the chosen emblem of literary success; and there is also the yellow dragon, or dragon horse, the most honored of its tribe, which rose out of the river Lo, in the time of the fabulous *Fu-hi*, the legendary founder of the Chinese polity, with a scroll upon its back inscribed with the eight mystic trigrams (*pa kua*). The dragon is peculiarly symbolical of all that pertains to the Son of Heaven, the emperor's throne being styled the dragon-seat, and his face described as the dragon-countenance; his banner is the dragon flag, and after his death he is borne aloft by dragons to the regions of the blessed.

2. *Feng* is the name of the male, *huang* the name of the female, of a fabulous bird of wondrous form and mystic nature, the second of the four supernatural creatures. The compound of the two (*Feng-huang*) is the generic name of the bird which has many symbolical analogies with the phoenix of the Greeks, and, like it, is immortal, has its dwelling in the highest regions of the air, and only appears to mortals as a presage of the advent of virtuous rulers, or an emblem of an auspicious reign. In the fabulous times of *Huang Ti* the phoenix made its nest in the palace, and the ancient *Book of History* records that they came with measured gambolings to add splendor to the musical ceremonies of the great *Shun*. In the eastern gateway of the palace of to-day a huge bronze phoenix hovers under the roof of the great hall, over its nest, which is also fashioned of bronze in the shape of a circlet of clouds. The phoenix has always been taken as the presage and emblem of a virtuous sovereign, and it figures still as the special emblem of the Mikado in Japan. In China it used to rank above the dragon, which was the emblem of a good minister. In the present day it has become the special emblem of the empress, and the dragon that of the emperor. In poetry the inseparable *Feng* and *huang* are models of conjugal love. The phoenix is usually depicted with the head of a pheasant and the beak of a swallow, a long flexible neck, plumage of many gorgeous colors, a flowing tail, between that of an argus pheasant and a peacock, and long claws pointed backward as it flies. They are seen flying in the midst of scrolled clouds mingled with forked flames, or wending their way through a close floral ground, which is preferably made up of sprays of the tree-peony. Three times three is the lucky number for the decoration of a vase, just as we find nine dragons on another vase in pursuit of whirling jewels, or nine lions sporting with as many brocaded balls. If there be ten, one is certain to be much larger than the rest, and it will be the parent dragon or phoenix, with nine young ones.

3. The tortoise (*Kwei*) is the third of the supernaturally endowed creatures. The greatest of the tribe is the divine tortoise, which rose out of the river Lo, and presented to the gaze of Yü the Great a mystic plan of numerals inscribed upon its back, which he deciphered and adopted as the basis of moral teaching and a clew to the philosophy of the unseen. The shell of the tortoise was used in divination by the ancient Chinese, who augured

PLATE LXXXV

ROBIN'S-EGG GRAY VASE

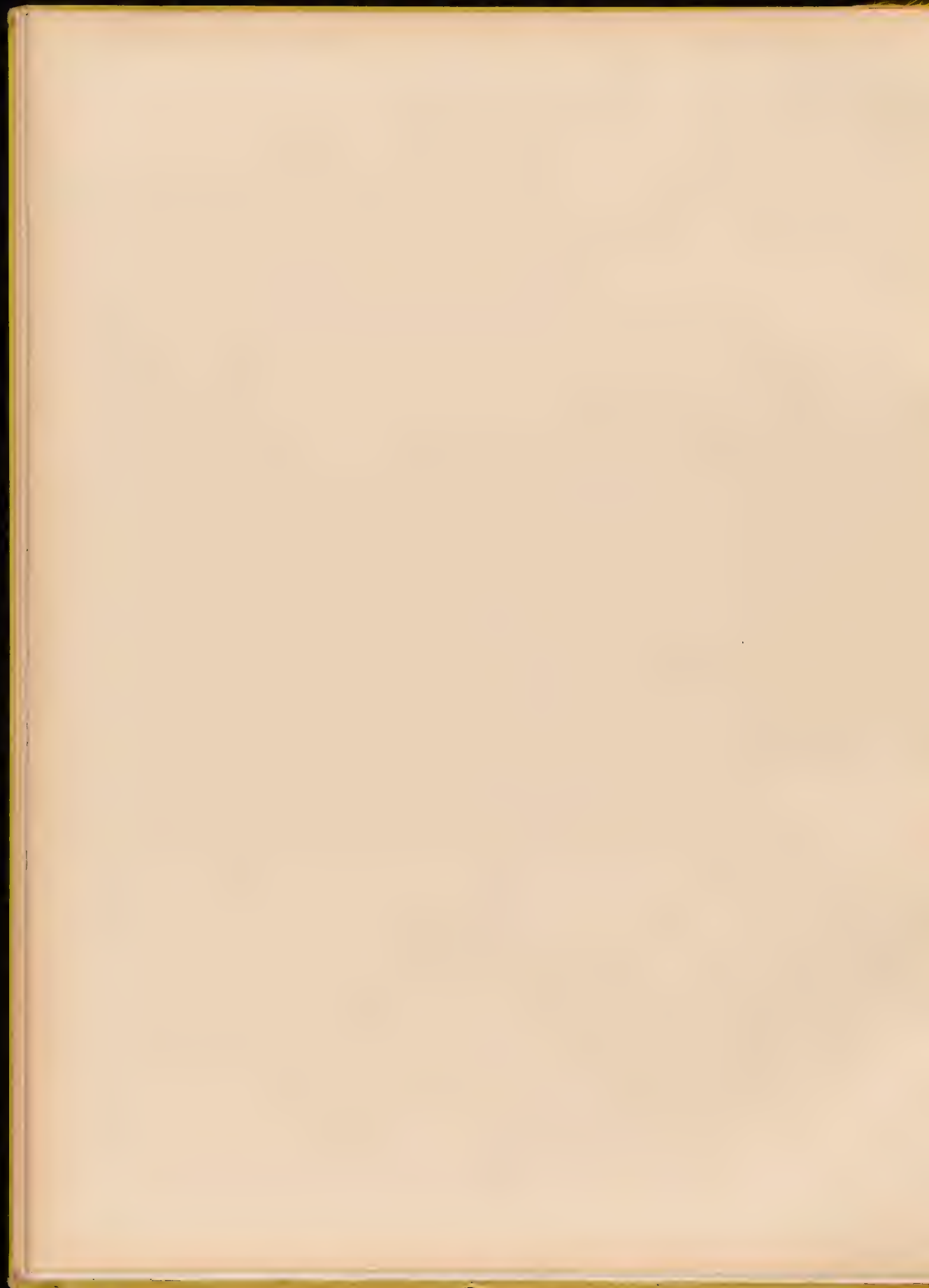
**V**ASE (P'ing) 10 inches high, of egg-shaped outline, with an archaic dragon modeled in full relief, with openwork upon the shoulder of the vase, so as to envelop half of the rim of the circular mouth with its coils. It is two-horned, with indistinct claws and a bifid, spirally curved tail, like the ch'ü-lung of ancient bronzes. The dragon is colored maroon on a gray ground; the vase is invested with a thick glaze of bluish-gray tone, flecked with copper-red spots and streaks of mottled maroon flint.

The rim of the foot is iron-gray, the middle is plastered with a yellowish-brown enamel, covering the seal, which is impressed underneath the paste, inscribed 'Ta ch'ing Yung ch'eng nien chih, "Made in the reign of Yung-ch'eng (1723-35), of the Great Ch'ing [dynasty]"



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from the lines on the scorched shell, in the same way as other ancient tribes used to augur from the roasted blade-bone of a sheep. Like the rest of the sacred group, the tortoise is given a marvelous longevity, even a span of five thousand years, and after a certain age it bears the sign of its patriarchal dignity in the shape of a hairy tail. As an emblem of strength it appears in Hindu legends, supporting an elephant, which in turn bears the world; in China it is represented as bearing on its back P'êng Lai Shan, the sea-girt abode of immortal geni.

4. The unicorn (*Ch'iao*), the fourth of the group of supernatural creatures, has its generic designation compounded of the names of the male (*chi*) and of the female (*lin*). It is usually written *Chi-lin*, and this name, under the form of *kylin*, is often erroneously applied in European ceramic books to lions, and generally to other lionlike grotesque creatures with which the Chinese fill in rocky landscapes under the generic name of *kai-shou*, or "sea-monsters," the *chintres* of old French catalogues. The Chinese unicorn has the body of a deer, with slender legs and divided hoofs, the head resembles that of the dragon, the tail is curled and bushy, like that of the conventional lion, and the shoulders are adorned with the flamelike attributes of its divine nature. Its appearance is a happy portent, and it used to grace the palaces of the ancient emperors of fabulous times. It is said to attain the age of a thousand years, to be the noblest form of the animal creation, and the emblem of perfect good; and to tread so lightly as to leave no footprints, and so carefully as to crush no living creature.

Other supernatural animals occur occasionally. They are usually composite creations, like the dragon-horse of ancient fable, lionlike monsters with the heads of wolves, and the like. The fox is a beast whose nature is deeply tinged with supernatural qualities, and it bears a worse reputation in China than its brother does in European fairy tale. It is a spirit of mischief, of supernatural cunning, with the power of assuming various forms, its favorite and most baneful transformation being into the semblance of a young and beautiful girl, in which shape it lures its victim to destruction. The fox is the courser upon which ghostly beings ride, and when it reaches the term of a thousand years it becomes a Celestial Fox, characterized by a golden color and nine tails, and serves in the halls of the Sun and Moon. The hare has already been alluded to as living in the moon, where it sits under the shade of the *Olea fragrans* tree, pounding the elixir of life with pestle and mortar. Its companion in the moon is the toad (*ch'an-ch'ü*), into which the lady Ch'ang-ngo was changed, after she had stolen from her husband the drug of immortality which had been given to him by the goddess Hsi Wang Mu, and taken flight with her precious booty to find refuge with the moon. These legends appear to be of Taoist origin, and the animals are those that the solitary hermit was accustomed to see in his mountain retreat. He was wont to gather his herbs in the light of the full moon, and this luminary was an important power in his alchemistic speculations. The deer is another of his sacred animals; it is represented bringing the Polyporus fungus (*ling-chih*) in its mouth, and is always placed near the deity of longevity as one of his peculiar attributes.

The other animal attributes of Taoist divinities are the tortoise and stork, whence comes the usual birthday greeting, "May your years be those of the tortoise and stork!" The stork (*ho*) is the sacred bird *par excellence*, and is supposed to attain a fabulous longevity. The variety usually represented is the Manchurian crane (*Grus viridirostris*), which is characterized by a plumage of white and black, and by a bare crimson patch upon the crown. It must not be confounded with the egret, which is often found in the decoration of porcelain in combination with the lotus, and which has no mythological attachments. The stork is the aerial steed of some of the geni, and it brings the talismanic rods of fate in its beak from the other world. In pictures of the Taoist paradise it is often seen swimming round the rock on which the sacred peach-tree is growing, or gathering in large flocks upon the pine-clad shores of the Mount of the Immortals.

There are also a number of emblems of longevity selected from the vegetable kingdom, which supply frequent motives of decoration. Among fruits the most prominent place is given to the peach (*t'ao*). It is an emblem of marriage, as well as a symbol of longevity; the early odes liken a bride in her graceful elegance and promise to a blossoming peach-tree, and the



FIG. 356.—Egg-shell Plate, with a richly enameled *rouge d'or* ground interrupted by panels and floral designs painted in colors on a white ground.

most ancient superstitions of the Chinese attribute magic virtue to its twigs, which were brought in the beaks of sacred birds. The peach is the tree of life in the mystical dreams of the Taoists; it grows in the grounds of the palace of the goddess Hsi Wang Mu, bearing fruit that ripens but once in three thousand years, and conferring that period of life upon those that are fortunate enough to taste it. The peach figures with the pomegranate and the Buddha's-hand citron, as "the three fruits" (*san kuo*) symbolical of the three abundances (*san to*), viz., abundance of years, abundance of sons, and abundance of happiness.

The fungus of longevity (*chih*), usually called *ling-chih*, *ling* meaning "miraculous," is a branched woody fungus of brightly anists as *Polyporus lucidus*, as de- from a dried specimen taken Peking to the herbarium at upon its rapid growth, its bility. It sometimes in- plant, so that blades of ing out of its substance, a more propitious still is a seven or nine heads, and motive of the shape of a coloring of which is intend- tints of the variegated fun- is placed as a magic wand and the peculiar shape of scepter, which has been fre- its original derivation from

The Chinese gourd is blems of longevity on ac- its dried fruit, as well as a quantity of seeds it pro- and double gourds of vatics of *Lagenaria vulgaris*, Bottles and drinking-cups

shell from the most ancient times, and it is still used in temples for libation-cups and ladles for sacrificial wine. The variety of the bottle-gourd called *hu-lu*, the "double gourd," which is naturally contracted into a waist in the middle, is the pilgrim's gourd *par excellence*. The Taoist hermit carries one strung upon his girdle, and occasionally conjures spirits and apparitions from its interior, like the magician in the stories of the Arabian Nights.

The pine, bamboo, and winter-blossoming plum (*sung, chu, mei*) are constantly grouped together as a threefold symbol of longevity. The first two figure as evergreens, emblems of a green old age; the last as a tree which throws out blossoming twigs from its gnarled, worn, and leafless trunk before the winter is over. The three may form the sole decoration of a vase, or be combined in Taoist pictures to form sacred groves in their mountain paradise, or a canopy for the God of Longevity, as he sits enthroned on the "rock of ages" (*shou shan*), worshiped by the motley crowd of immortals.

The plum (*Prunus domestica*) is sacred to Lao Tzū, who is said to have been born under its branches, and three of its purple fruit form his special attribute. This fruit, called *li* in Chinese, is to be distinguished from the smaller and sourer fruit called *mei* (*Prunus mume*), the blossoming twigs of which make such an effective floral decoration, as in the so-called "haw- thorn" jars and vases.

This charming variety of prunus is the typical flower of winter, the tree-peony (*Paeonia moutan*) being the typical flower of spring, the lotus (*Nelumbium speciosum*) of summer, and the chrysanthemum of autumn. These "Flowers of the Four Seasons" (*Ssü Chi Hua*) are a

variegated coloring, known to bot- termined by Sir Joseph Hooker by me from a Taoist temple at Kew. Chinese myth dilates vivid coloring, and its dura- closes curiously a growing grass appear to be sprout- combination of good omen; branching stem bearing this sometimes forms the *flambé* vase, the gorgeous ed to represent the natural gus. A branch of this fungus in the hand of Taoist genii, the head of the jeweled *ju-i* quently referred to, betrays the same fungus form. another of the chosen em- count of the durability of symbol of fertility from the duces. There are single ried form, cultivated varie- the calabash or bottle-gourd. have been made of its dried



FIG. 357.—Globular "Hawthorn Ginger-Pot" (*mei-hua-huan*), of the K'ang-hsi period, with the blossoms, originally in white reserve, filled in alternately with enamels of pale-green and brickdust-red tints.

frequent motive for the decoration of the four faces of a quadrangular vase, or the four side panels of a bowl. The amateur of the chrysanthemum is T'ao Yuan-ming; the lover of the lotus, the poet Li T'ai-po; and a pair of large round dishes or bowls are often decorated with companion pictures of these two worthies surrounded by their favorite flowers. T'ao Yuan-ming was a noted scholar and poet of the fifth century, who resigned the seals of office in preference to "bending his back" to a superior functionary, remarking that it was not worth while to "crook the loins for the sake of five measures of rice." After he had retired he passed his days drinking, playing upon the lyre, and making verses amid the chrysanthemums that embellished the garden of his retreat, until he died, 427 A. D., at the age of sixty-two. Li T'ai-po, the most famous of the poets of China for his erratic genius, romantic career, and devotion to the wine-cup, as well as for his powers of verse, has already been often referred to. The scene in which the emperor himself is handing dishes to him at a banquet, while his favorite and haughty concubine attends with the poet's brush and ink-pallet, and the chief privy counselor, Kao Li-ssü, pulls off his boots, is often pictured on porcelain as the *ne plus ultra* of success of literary genius.

The Chinese artist excels in flowers and birds. The four plants to which he devotes the most attention are the prunus (*mei*), the bamboo (*chu*), the orchid (*lan*), and the chrysanthemum (*chü*), and most art books contain a series of studies of these, some of which, published over two centuries ago, are curious examples of the technique of printing in different colors. Among the other flowers used in decoration the following may be mentioned: Shao-yao, the *Pæonia albiflora*; T'u-mi, the *Rosa rugosa*; Jui-hsiang, the *Viburnum odoratissimum*; Mo-li, the *Jasminum sambac*; Lien-hua, the *Nelumbium speciosum*; Kuei-hua, the *Olea fragrans*; Hai-t'ang, the *Pyrus spectabilis*; Chih-hua, the *Gardenia florida*; Ting-hsiang, the *Syringa sinensis*; Chi'ang-wei, the *Rosa indica*; Mou-tan, or *Pæonia moutan*; Yü-lan, or *Magnolia yulan*; Chi-kuan, the *Celosia cristata*; Hu-tieh-hua, the *Iris japonica*; Hsiu-ch'iu, the hydrangea; K'uei-hua, the hibiscus; Chiu-hai-t'ang, the *Begonia discolor*; Ho-pao moutan, the *Dielytra spectabilis*; Shih-chu, the *Dianthus* or pink; and the Shui-hsien-hua, the "Water-fairy" flower, or *Narcissus tazetta*. Some of these may be combined to form a floral rebus, or they may be massed together with sprays, as in the vase shown in Fig. 279. Particular birds also are commonly associated with particular trees and flowers, such as phoenixes, peacocks, or pheasants with the Moutan peony; partridges or quails with millet; swallows with the willow; storks with the pine, etc. The composition called *Po Niao Ch'iao Feng*, or "The Hundred Birds paying Court to the Phoenix," represents all the different kinds of birds coming in pairs to gather round a couple of phoenixes which are seen strutting proudly in the foreground.

Painters of figure subjects (*jen-wu*) have a wider range of selection, as may be gathered from a glance at the catalogue of the Anderson Collection which is now in the British Museum.\* The kind of pictures chosen for the decoration of porcelain is often a reflex of the manners and customs of the times. The close of the *Ming* dynasty was a period of luxury and indolence, and the decorated porcelain is painted with pictures of court life, with bands of gayly dressed damsels playing instruments of music, and with all phases of processional pomp. Magistrates are represented seated in state at the justice-table, and parties of scholars and poets are grouped in garden pavilions, drinking wine and making verses. The Emperor *Lung-ch'ing* (1567-72) was notorious for his profligacy and for his devotion to the pleasures of the harem, and we find some of the imperial porcelain of his reign so defaced with erotic scenes that there is no place for it in a decent collection. After the Manchu con-



FIG. 358.—Wine-Pot of the K'ang hsi period, decorated in colors relieved by a brown ground overlaid with gilded designs.

\* *Descriptive and Historical Catalogue of a Collection of Japanese and Chinese Paintings in the British Museum.* By W. Anderson, F. R. C. S., London, 1886.

quest of China in 1644, when the Emperor K'ang-hsi was firmly established on the throne, and the imperial porcelain manufactory was once more at work, the decoration reflects a changed scene. Pitched battles, single combats of spearmen mounted on party-colored horses, and military processions with men in armor, are the new order of the day. The ladies of the court even are often seen mounted on horseback and engaged in equestrian sports, which the emperor watches seated in a raised pavilion. The heroes most frequently pictured are the military commanders of the troubled times of the "Three Kingdoms," and the historical drama suppliants for the moment scenes of comedy. There is a certain crude vigor in the art of the earlier half of this reign, which has led many to attribute the productions to a more archaic period. Before the end of the long reign of sixty years a more finished style has come into vogue, and the strong, brilliant colors that distinguish the older style are gradually being replaced by shades of softer tint, such as seem to befit the new themes, which are illustrations of the processes of agriculture and silk-weaving, pictures of the liberal arts, and scenes from the tales of the popular drama.

Themes from the classical times of the ancient *Book of History* are popular subjects of illustration; such as the story of *Shun*, the model emperor of ancient times, who was chosen to succeed to the throne on account of his filial piety by the Emperor *Yao*, who is pictured approaching with a cavalcade bearing presents to *Shun* as he is plowing in the fields with an ox; or that of Kiang Tzū-ya, the trusted counselor of Si Po, the prince of *Chou*, in the twelfth century B. C., who is sitting on the rock, fishing with a rod, when the prince comes to offer him the minister's badge of office and a state chariot for him to ride in. Among literary subjects may be mentioned The Seven Worthies of the Bamboo Grove (*Chu Lin Ch'i Hsien*), a famous association of learned men who used to meet, about the year 275, for discussion and jovial relaxation in a grove of bamboos; and the "Orchid Pavilion" (*Lan T'ing*), the rendezvous in the fourth century of a party of distinguished scholars, whose compositions in prose and verse have survived to the present day in the handwriting of the celebrated calligrapher, Wang Hsi Chih, who was one of their number. A pattern for poor scholars is the high mandarin of the *Han* dynasty, who is seen in the picture reading a book while carrying bundles of fagots, as the humble seller of firewood used to do when his thirst for knowledge led him to read incessantly, until the fame of the wood-seller's learning was noised abroad, reached at last the ears of the emperor, and led to his appointment to office.

The "Twenty-four Paragons of Filial Piety" and the "Virtuous Heroines," whose stories as models of chastity and wifely devotion are recorded in the old annals, are familiar to all students of Chinese lore. The Chinese standard of female beauty is seen in the "Pretty Girls" (*Mei Fên*), with long, graceful figures, which the old Dutch collector used to call "*lange lijsen*." The artist occasionally poses the figures with slender bamboos waving in the background, or willow-branches drooping overhead, as accessory suggestions of airy grace and willowy elegance. Others are scattered in a garden picking flowers, or again collected in four groups practicing the four liberal accomplishments of "writing, painting, music, and chess." Familiar life is not neglected by the artist, and ladies and children are seen in the midst of ordinary household surroundings, embellishing the interior of an eggshell dish, or decorating a charming vase of the *famille rose*. Children are sympathetically shown, either masquerading in mock procession, or flying kites and playing games, such as hobby-horse and blindman's buff. Stories of clever children are also pictured, like that of the rescue of the little eleventh-century boy who had fallen into a large porcelain fish-bowl as he was trying to reach a frog, by one of his playmates, who had the presence of mind to seize a stone and break a hole in the side of the bowl to let out the water, while the rest of the children were running away affrighted, leaving their comrade to drown. The rescuer was Ssü-ma Kuang (1009-86), who afterward became one of the most distinguished statesmen and historians of the *Sung* dynasty.





FIG. 359.—Bowl of the K'ang-hsi period, painted in blue inside, enameled brown outside, and pierced through the glaze with an ornamental band of birds and flowers

## CHAPTER XXI.

PORCELAIN MADE FOR EXPORTATION.—SPECIAL FORMS AND DESIGNS.—INDIAN CHINA.—ARMORIAL CHINA.—JESUIT CHINA. HINDU STYLE.—ORIENTAL PORCELAIN DECORATED IN EUROPE.—IMITATIONS.

DOWN to the end of the *Ming* dynasty the Chinese seem to have carried on the porcelain manufacture on their own lines, and decorated it after their own taste; we hear nothing of novel forms or special designs made for exportation to foreign countries. There had been a large quantity of Chinese porcelain exported to Western countries from early Mohammedan times, when the Arabs first came to Canton by sea, and were permitted to establish a colony there under the control of their own magistrates. Chinese fleets rode in the Persian Gulf, as related in their own annals of the ninth century, and confirmed by Mohammedan writers of the time. During the *Yuan* dynasty (1280-1367), when the same Mongolian house ruled Persia and China, the relations between the two countries became still more intimate, and there was constant traffic by land as well as by sea, for an account of which the celebrated Travels of Marco Polo may be consulted. In the *Ming* dynasty the overland route was barred by the Mongolian Timur (the great Tamerlane), but Chinese ships continued to go west, touched at Ceylon and Ormuz, passed the Straits of Babelmandeb into the Red Sea, to land cargo at Jidda, the port of Mecca, and coasted the shore of Africa as far southward as Magadoxu and Zanzibar. The voyages are described in detail in the Chinese annals of the reigns of *Yung-lo* (1403-25) and *Hsüan-tê* (1426-35). Early in the next century the Portuguese made their appearance in these seas, and from this time no more Chinese junks were seen in the Indian Ocean. The great mart was in the Persian Gulf, and any porcelain that reached Europe before the discovery of the voyage round the Cape of Good Hope would have come by caravan to Cairo or to Aleppo. Ancient Chinese porcelain has been found in the present day at many stations of the route that has been thus briefly sketched. Collections have been gathered from Kandy, and from other parts of the interior of Ceylon; many of the older specimens in the South Kensington Museum were purchased in Persia by Major Murdoch Smith; and the greater part of the old celadon dishes in European possession are described as having been obtained in Cairo. Chinese celadon has also been discovered by Sir John Kirk in ruins at Zanzibar, together with Chinese "cash" of the tenth and eleventh centuries. Potsherds of the same peculiar sea-green ware have even been dug up, we are told, on the African mainland farther south, on the sites of ruined cities in Mashonaland.

In the year of the Hejira 567 (A. D. 1188) we find the first distinct mention of porcelain, out of China, in the record of a present of forty pieces having been sent to Nureddin, the Caliph of Syria, by his lieutenant Saladin, afterward the celebrated hero of the Crusades, on the occasion of his conquest of Egypt. It penetrated subsequently to the principal countries of



FIG. 360.—Teapot of "Armorial China," richly decorated in enamel colors with gilding



Europe, and is classed in court inventories of the thirteenth and fourteenth centuries among the most precious possessions of sovereigns, being mounted in gold and silver and inlaid with jewels. It was about 1440 that the Sultan of Babylonia (i. e., Cairo, which was often called Babylonia in the middle ages) sent a present of three bowls and a dish of Chinese porcelain (*porcelaine de Sinant*) to Charles VII, King of France. In 1487 an ambassador arrived at Florence from Egypt with valuable porcelain is enumerated in lona among the imports. The earliest piece of Oribe referred to as having land before the Reformation green bowl mounted in served in New College, of Archbishop Warham's to have belonged to that year 1506, Philip and Joan, the title of King and Queen tries for Spain, but were driven where they were entertained by Trenchard. When the king host with some bowls of blue which was inclosed in massive one of them is said to be still

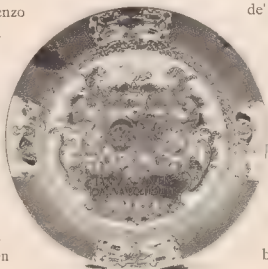


FIG. 361.—Eggshell Saucer Dish of "Armorial China," decorated in soft delicate enamels, with gilding, for Holland

Mounted specimens of Elizabethan date are not so uncommon. In the Blue and White Catalogue of the Burlington Fine Arts Club (*loc. cit.*, page 3), a basin decorated in four panels with vases of lotus-flowers and birds, mounted in English silver gilt (Elizabethan hall-mark), and lent by Sir Wollaston Franks, is described. At the same time there were exhibited four celebrated pieces, mounted in the same style, from the Burghley House collection, which are believed to have been in the Cecil family from the time of Queen Elizabeth. One of the pieces, painted in brilliant blue with phoenixes and chrysanthemums, was marked with the date of the contemporary Chinese Emperor Wan-li (1573-1619). Mr. Cosmo Monkhouse, the learned editor of the catalogue, says in his Introduction: "Perhaps it was out of the same 'parcel' of china that the Lord Treasurer Burghley offered to Queen Elizabeth one porringer of 'white porselyn' garnished with gold, and Mr. Robert Cecil a 'cup of green porselyne,' as New Year's gifts in 1587-88."

After the discovery of the route by the Cape of Good Hope, porcelain became better known in Europe. The Portuguese navigators appeared on the shores of the far East in the beginning of the sixteenth century, and arrived at Canton in the year 1517, where they were at once admitted to trade. Japan was opened to them in 1542 by the shipwreck of a Portuguese vessel on the shore of the island of Kyushu, where they were well treated by the Japanese, and allowed to set up a trading establishment at Nagasaki. During the time that the Portuguese enjoyed the monopoly of the East Indian trade they imported splendid collections of porcelain, including vases of the largest size, like those that used to be installed in the Royal Palace of Alcantara, now unfortunately dispersed. The Dutch succeeded the Portuguese in the control of the trade with the far East. Van Neck established a factory at Batavia in 1602, the Dutch East India Company was formed in the same year, and under its auspices vast quantities of porcelain were imported into Holland and the north of Europe. A fine selection, made 1698-1722, is still to be seen in the Johanneum at Dresden, and another is preserved in the palace at The Hague.

The English East India Company, which was established in the reign of Queen Elizabeth, did not for a long period after its foundation succeed in opening a direct trade with

PLATE LXXXVI

CRACKLED GRAY VASE.

VASE (Ping), 7 $\frac{1}{4}$  inches high, of depressed, bulging form, with a pair of handles projecting from the shoulder fashioned in the shape of lion's heads with rings in their mouths. It is enameled all over with a peltucid glaze of grayish celadon color, cracked with a wide reticulation of brownish-red lines, connected by a few superficial colorless lines within the meshes. The foot is invested underneath with the same cracked glaze, so as to leave the rim uncovered, which is tinted iron-gray. The upper rim and the handles are touched with brownish-red. There is no mark. It is probably a production of the Yung-ching period (1723-35), emulating the ancient Ko Yao of the Sing dynasty, which is described as having had iron-colored feet and copper-red mouths.



and while it is true, as we have seen,  
that the law is not always applied



the law is not always applied  
the law is not always applied  
the law is not always applied  
the law is not always applied

the law is not always applied  
the law is not always applied  
the law is not always applied  
the law is not always applied







China, being excluded by the Portuguese and Dutch. The port of Gombron, opposite to Ormuz, in the Persian Gulf, was for a long time the chief entrepôt of the British trade, and the earliest "China ware" introduced into England derived its name of "Gombron ware" from this place. In 1631, among the wares and merchandise allowed to be imported from India, a catalogue includes "China dishes and *pustanes* of all sorts." In 1640 a factory was established at Canton, and direct trade has been carried on, with occasional interruptions, since that date.

With regard to the kinds of porcelain imported, a fund of interesting information has been gathered by Du Sartel (*loc. cit.*, pages 112-148) from French catalogues of the eighteenth century, of which that of the Fonspertuis Sale\* is one of the most important, containing notes by Gersaint, a celebrated expert of the time. The earliest porcelain imported was of single color, principally celadon or white; blue and white followed, as confirmed by Père d'Entrecolles, writing in 1712, who says that up to that date this was almost the only kind exported from China to Europe. Gersaint also writes in the same strain in 1747.

The porcelain imported seems to have been generally a selection from the ordinary contemporary productions of the private potters of Ching-tê-chên. The work of the imperial manufactory could only have been exceptionally represented, as it is reserved for the service of the emperor. The private collections of Chinese connoisseurs were not ransacked, as they are in these later days, so that we can hardly expect to find any important examples of ancient ceramic art among the piles of dishes, plates, and tea services that were imported, as we gather from old bills of lading, by the hundred thousand. Among the larger decorated vases of the reign of *K'ang-hsi*, a certain number are usually set aside in European collections because they happen to be inscribed with old marks, and are supposed, moreover, to have an archaic aspect. Representative cabinets of so-called *Hsüan-tê* and *Ch'êng-hua* porcelains are filled in this way, although genuine *Ming* dynasty porcelain, which is rare even in China, is conspicuous by its absence.

It was in the reign of *K'ang-hsi* (1662-1722) that porcelain seems to have been first made at Ching-tê-chên in new forms and special designs for the European market. These were often executed after European models and designs taken there for the purpose by native agents from Canton. The earliest pieces with foreign designs were made for Persia and the Mohammedan market, and were decorated with scrolls of Arabic writing, generally texts from the Koran, the incorrect lettering of which, apart from the character of the floral designs with which they were associated, betrayed the Chinese hand. Next came Chinese copies of the



FIG. 362.—Teapot, with Cup and Saucer, of eggshell porcelain, decorated with floral sprays and brocade designs in Ch'ien-lung colors.

old Imari ware of Japan, which were so perfectly executed during the reign of *K'ang-hsi* that it would be sometimes difficult to distinguish the copy from the original were it not for the different quality and ring of the paste. In later days Delft ware has been copied in a similar way, one of the faience plates, originally painted in blue after Chinese lines, having been repro-

\* *Catalogue de la vente des tableaux, bijoux, porcelaines, etc.*, de M. Angram, Vicomte de Fonspertuis. Paris, 1747.

duced in porcelain, so that it might have been mistaken for the first model, if the Chinaman had not tried to copy the initials of the signature of the Dutch decorator.

Porcelain has also been decorated in China for the Hindustan market in the form of quadrangular sweetmeat trays, oblong boxes with covers, and the like, painted with copies of Indian miniatures, such as nautch girls dancing before men of rank, holding up swords and flowers, or potentates seated on marble terraces with attendants standing behind holding fans, and a line of slender arches of palace architecture rising in the background. The cover of a betel-nut box of this class is illustrated by Jacquemart (*loc. cit.*, Plate XVII, Fig. 3), as an example, however, of his class of *porcelaine hindoue*, the existence of which is highly problematical. A label is occasionally attached to these pictures, penciled in gold; but the Arabic inscriptions are always very incorrectly written, evidently by persons unacquainted with the language, and the unaccustomed hand is detected as readily as when the Chinese artist is trying to form European letters.



FIG. 103. Box of Chinese porcelain, decorated in enamel covers of the eighteenth century, in the Siam style.

The usual style of Arabic inscriptions on Chinese porcelain is shown in Fig. 103, an eggshell saucer-shaped dish, with designs penciled in black and filled in with gold, which is to be attributed, from its technique, to about the middle of the eighteenth century. It has a medallion in the middle with a dentated border from which four projections extend inward, which is filled with Arabic writing, and a broad belt of the same script on a gold ground encircles the border of the dish. The rim is surrounded by a narrow band of floral scrolls consisting of alternate sprays of peony and chrysanthemum of purely Chinese design. Two dishes of the same shape, size, and technique are now in the British Museum.\*

The name of "*porcelaine des Indes*" in France, of "*India china*" in England, was applied generally in the eighteenth century to the decorated Chinese porcelain which was imported in such large quantities, and eagerly sought after, until the time came when a similar material could be produced in Europe. Although the art of making hard porcelain was discovered in Saxony by Böttger in 1708, it was not till 1760 that it was made at Sèvres, and it hardly came into domestic use before the end of the eighteenth century. Meanwhile it was made and specially painted in China for exportation, and often from designs furnished by Europeans. In the sale catalogue of the collection of Vicomte de Fonsperthus by Gersaint, which has just been referred to, the Chinese and Japanese are generally referred to as "*Indiens*." Some confusion would have been avoided if the term "*porcelain of the East India Company*" had been adopted instead of "*India china*." Jacquemart has ascribed the porcelain of this class to Japan, but on very slender grounds. Others by a still more singular hallucination have attributed it to Lowestoft in England, although there are many dated specimens anterior to 1777, the date of the so-called invention of hard paste at Lowestoft. Sir A. W. Franks has exposed these fallacies and proved its Chinese origin. A large proportion of it was evidently painted in Canton by Chinese artists, the porcelain being brought for the purpose overland from Ching-té-

\* See the Franks Catalogue, *loc. cit.*, Nos. 619, 620.

PLATE LXXXVII.

CRACKLED YELLOW VASE

**V**ASE (P'ing), of ovoid form, swelling toward the shoulder, which is defined by a line in slight relief as it recedes into the neck. The thin lip of the gently flaring mouth is encircled by a ring of black enamel, and the two solid handles which project from the sides of the vase, modeled as grotesque lions' heads and perforated for rings, are invested with a brilliant bronze-black glass of metallic aspect. The rest of the surface is enameled with a bright yellow monochrome glaze of slightly greenish tone, crackled throughout with a fine network of superficial lines (traverse). The foot is invested with the same glaze.

Period Ch'ien-lung (1736-95).





Fig. 1. The first model of the "porcelain of the East India Company".

The first model of the "porcelain of the East India Company" is shown in Fig. 1. It is a rectangular object, possibly a book cover or a piece of pottery, with some faint markings on its surface. The markings appear to be in a stylized script, possibly Chinese or Arabic, and are arranged in a grid-like pattern.

The usual style of Arabic inscription on Chinese porcelain is shown in Fig. 2. It is a rectangular object, possibly a book cover or a piece of pottery, with some faint markings on its surface. The markings appear to be in a stylized script, possibly Chinese or Arabic, and are arranged in a grid-like pattern.

The rim is surrounded by a narrow band of floral scrolls consisting of alternate sprays of peony and chrysanthemum of pure Chinese design. Two dishes of the same shape, size, and decoration are now in the British Museum.

The name of "porcelaine des Indes" in France, of "India china" in England, was applied generally in the eighteenth century to the decorated Chinese porcelain which was imported in large quantities and eagerly sought after, until the time came when a similar material was produced in Europe. Although the art of making hard porcelain was discovered in China by Lotiger in 1708, it was not till 1760 that it was made at Sevres and it hardly began to compete before the end of the eighteenth century. Meanwhile it was made in great quantities for exportation, and often from designs furnished by European artists. The most famous of these is the design of Vincence de Bonaparte by Gersaint, which was used for the "porcelain of the East India Company". These are generally referred to as "Indians". Some of the most famous of these "porcelain of the East India Company" are shown in Fig. 3. The design is a rectangular object, possibly a book cover or a piece of pottery, with some faint markings on its surface. The markings appear to be in a stylized script, possibly Chinese or Arabic, and are arranged in a grid-like pattern.







chên, glazed in the ordinary white state, with the addition perhaps of a few rings or outlines in underglaze blue defining the spaces intended to be filled in with colors. The style was similar, and the colors employed were the same that were used in the *ateliers* of Canton in the decoration of painted enamels on copper, which are a specialty of the place, under the name of *yang ts'ui*, or "foreign porcelain," so called, we are told, because the art was originally introduced from Calicut in India. Precisely similar designs occur on the copper and porcelain objects of the period, which were molded in identical forms, and fired in the same muffle kilns to fix the colors. The porcelain of this class is known to the Chinese by the name of *yang ts'ui*, or "foreign colors." It is comparatively rare, however, in China, having been principally made for exportation and sent abroad at the time it was made.

Many of the services have on them the armorial bearings of the persons for whom they were made. The collection in the British Museum is very rich in this class of "armorial china," including portions of services made for Frederick the Great, and for the royal families of Denmark and France, as well as many pieces with the arms of European families of rank, and of merchants who are known to have traded with China. A large service was made for the palace of the Swedish kings at Gripsholm, the name of which is inscribed on the pieces.

The large, deep plate illustrated in Fig. 52, which is nearly nineteen inches across, is an earlier specimen of armorial china than the above. The decoration is partly in underglaze blue, partly in overglaze muffle colors of the *K'ang-hsi* period, blue, green, yellow, and red, with touches of gold, and the rim is gilded.

Some of the earlier pieces decorated with foreign designs were painted entirely in blue. The tall cups with covers called "Keyser cups," which are illustrated in Sir Henry Thompson's Catalogue, and also by Jacquemart, are painted with a broad panel containing St. Louis of France and his queen on a canopied throne, and narrower alternate panels with kneeling figures and birds, and have inscribed round the top, *L'EMPIRE DE LA VERTU EST ETABLI JUSQU'AU BOUT DE L'UNIVERS*. The inscription is occasionally misspelled in a way that at once betrays the Chinese hand (see page 59). A second well-known series of tall cups and saucers is painted in blue with a Dutch design known as *Kockock in het Huisje* (the cuckoo in the house); a sketch of a small building on a platform with trees and plants and two birds above.

The decoration was sometimes copied from European pictures brought to China for the purpose, so that we find in collections of Chinese porcelain sea views with Dutch vessels, punch-bowls with pictures of English harvesting and of the harvest feast inscribed underneath *HARVEST HOME*, and grotesque copies of the famous pictures of the elements by Francesco Albani, now in the gallery at Turin. One would hardly expect to see an English political cartoon on Chinese porcelain, but refer to Franks Catalogue, *loc. cit.*, No. 625:

"PUNCH-BOWL. Chinese porcelain, painted in colors with gilding; on each side are a pair of medallions exactly similar, each forming a satirical coat of arms. No. 1, Bust of John Wilkes; crest, a lion passant; supporters, Sergeant Glyn and Lord Temple; motto, ALWAYS READY IN A GOOD CAUSE; above is inscribed, WILKES AND LIBERTY. No. 2, Bust of Lord Mansfield, with a hydra below; crest, a viper; supporters, Lord Bute and the Devil; motto, JUSTICE SANS PITIE. The devices on this bowl appear on the heading to an address by John Wilkes, 'To the Gentlemen, Clergy, and Freeholders of the County of Middlesex,' dated from King's Bench Prison, Saturday, June 18, 1768. They are entitled 'ARMS OF LIBERTY AND SLAVERY.'"

A Dutch skipper, detained in harbor after a voyage to China, would have a picture of his ship painted on porcelain, as shown by the service noticed by Jacquemart and Le Blant (*loc. cit.*, page 384), which was decorated in colors with gilding, with a vessel under full sail, flying the Dutch flag, and inscribed underneath, *T: SCHIP VRYBURG CEVOERT: DOOR: CAPITEYN JACOB RYZIK IN: CHINA. INT IAAAR. 1756* (The ship Vryburg, conducted by Captain Jacob Ryzik, in China, in the year 1756). A plate of similar decoration, described in the Franks Catalogue (*loc. cit.*, No. 598), has the inscription, written in a medallion, *CHRIS<sup>t</sup> SCHOONEMAN OPP<sup>r</sup>, STUERMAN OP T'SCHIP VRYBURG: TER REEDE WANPHO IN CHINA INT IAAAR. 1756* (Christopher Schooneman, chief mate of the ship Vryburg, in the roads off Whampoa, in China, in the year 1756). Whampoa is the harbor of Canton, and the plates were doubtless painted in that

city while the ship was in port. There would be hardly time to send the order on the long overland journey to Ching-tê-chên, and it is still less likely that the artists of Nippon had anything to do with them, although M. Jacquemart argues so at some length.

Occasionally the decoration is of more familiar character. Fig. 361 represents a saucer-shaped eggshell dish in the Walters Collection, painted in brilliant enamel colors with gilding. The design that decorates the interior, composed of waving foliations mingled with paneled bands, has the shape of a coat of arms, and it is surmounted by the figure of a white goose, the Chinese emblem of marriage, standing upon a gilded visor of grotesque form, looking somewhat like a crest. The two oval shields displayed side by side in the middle contain the monograms I. V. E. and I. B. upon blue grounds of different shade. These are no doubt the initials of the Dutch bridal pair whose names are penciled in full below within a blue band in



FIG. 361. Ruse-backed Eggshell Plate, decorated in enamel colors, with a landscape picture and diapered border enclosing panels with fruits and flowers

gold letters, IAN: VAN: ENS and IOANNA BOCHOUTE. The band of scrolled foliations that encircles the above designs is etched in gold. The border of the dish is decorated with a gilded diaper interrupted by four foliated medallions. Two of these contain miniature portraits of the happy couple, the other two are filled with symbols of good omen, a heart between two pairs of clasped hands, tied by ribbons to musical stones, hung with beaded tassels and waving filets.

The porcelain made to order for the European market, with which the Dutch inundated Europe for more than a hundred years, is generally overdecorated, in accordance with the foreign taste. Jacquemart justly distinguishes the objects made at the same time which were decorated according to Chinese taste by classifying them under the title of "porcelaine artistique." A single spray of flowers, a sacred or mythological figure encircled

by a lightly etched floral scroll or a key border, or a dramatic scene with the personages in antique costume, forms the whole decoration, following the canons of Chinese art. The result is more attractive than the most gayly decorated scenes of familiar life framed in as many rings of different floral diaper as it is possible to get into the space; such, for instance, as surround the seven-bordered eggshell plate illustrated in Plate X, fascinating as this is from its minute finish. The vases of the same style and period being covered with richly dressed officials in their robes of office, have been sometimes classed apart under the title of "mandarin porcelaine." This style is a favorite one with the Cantonese artist to the present day, when he is working for his foreign patron, although the native school of art, following always the canons of the old masters, disdains the modern costume of everyday life.

Among the objects made for Europe are found wash-basins and ewers of elaborate form completely covered with floral brocaded grounds of diverse pattern, interrupted in the middle by a medallion with a coat of arms. The tea services which were imported consisted generally of a teapot with a hexagonal or octagonal tray, a pair of ovoid jars with covers as tea-caddies, a graceful cream-jug with cover, one large bowl, a variable number of teacups with or without handles, sometimes furnished with saucers, often without, and a plate or two for cakes, or a couple of saucer-shaped dishes. Few perfect sets remain, but several separate pieces of the class have already been figured. Fig. 362 shows a typical teapot with a cup and saucer of the same pattern, which are not so elaborately decorated as some of the services of the period, but still somewhat overloaded with floral ornaments, as the sprays of prunus with birds perched upon them seem to be a little cramped for want of space, in the intervals between the foliated panels displaying *ch'ê-lin* in the midst of brocaded flowers, with which the rest of the surface is covered.

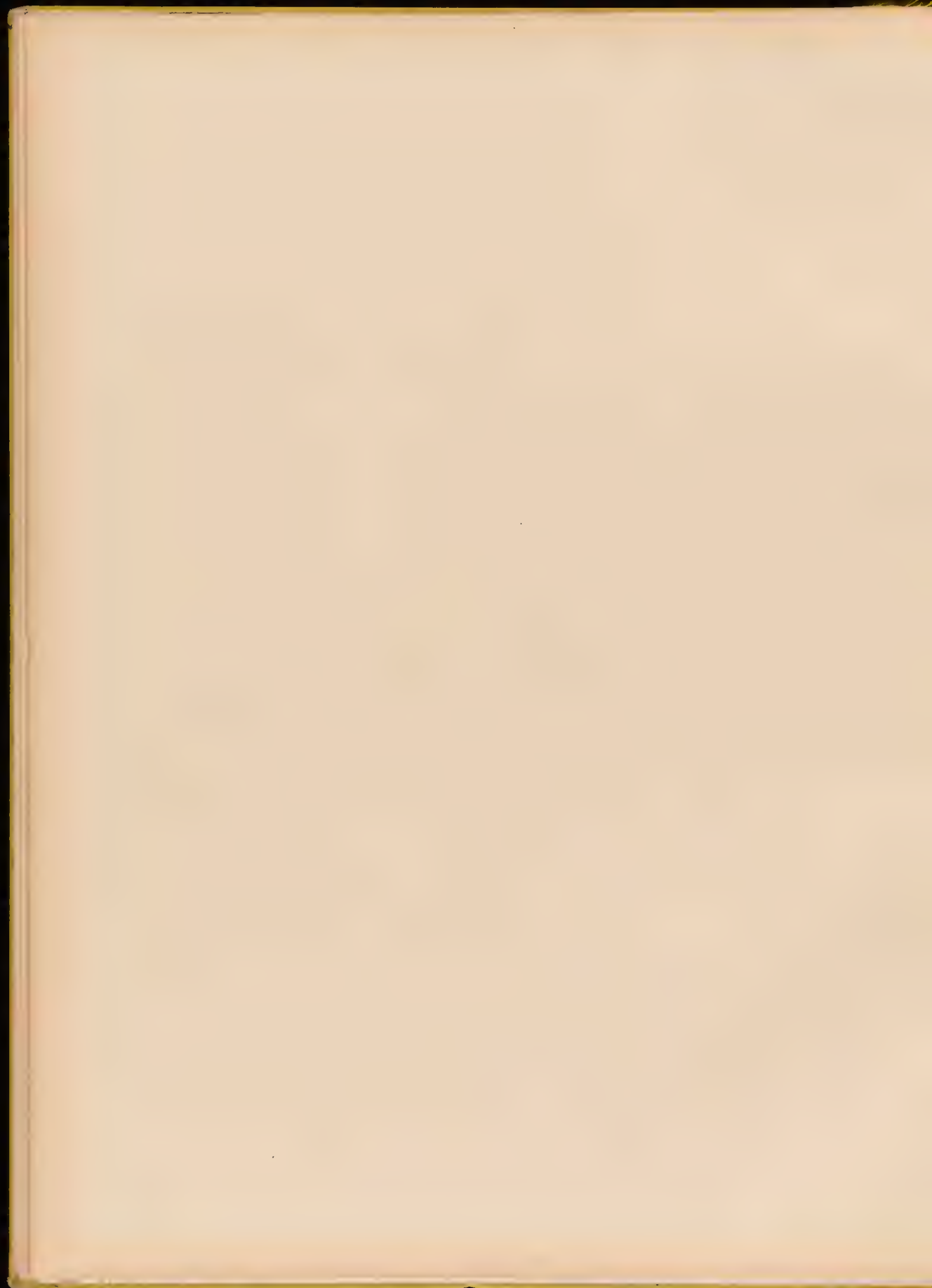
There is one class of Chinese porcelain which has been dignified with the name of "Jesuit china," as it was supposed to have been made under the influence of the Jesuit missionaries. The pieces are usually painted in blue and white, and date from the earlier part of the reign



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of *K'ang-hsi* (1662-1722). They are characterized by having the crucifix and other sacred symbols of the Roman Catholic faith introduced in the intervals of the decoration, which is usually of the ordinary Chinese style, as may be seen in the jar illustrated in Plate XIV, which has the cross and three nails with the Christian monogram I. H. S., inclosed in a quatrefoil panel. The symbols in these specimens are penciled on the paste under the glaze, and must have been put on at the same time as the other part of the decoration, before the firing.

Jacquemart in his several works on ceramic subjects has tried to establish the existence of both Hindu and Siamese porcelain, but on very insufficient grounds; and I am strongly inclined to agree with Sir Wollaston Franks that there is no evidence that true kaolinic pottery was ever produced either in Hindustan or in any of the countries of the peninsula of Farther India. They have, on the contrary, always depended on China and Japan for their supply of porcelain until quite recent times, when a few factories have been established there on European lines. The class of pieces on which Jacquemart principally relied is well exemplified in the bowl illustrated in Fig. 363.

It is necessary to say a few words here on the subject of the decoration of Oriental porcelain in Europe. This was first attempted in Holland, as is shown by M. Havard in his researches into the annals of the corporation of Delft potters.\* It was about 1700 that these potters are said to have discovered the secret of the preparation of a certain number of the colors of the muffle stove. These enamel colors, which were of the same class as those employed by the Chinese, were used not only for their own soft faience, but also in the decoration of hard porcelain imported from the far East, being applied on white pieces, or on pieces spaced with a few blue lines, as prepared at Ching-té-chên for the artists of Canton, which were passed on to Europe for the purpose. Other pieces, in which the decoration appeared to Dutch taste to be sparse, had the white ground filled in with various accessories and details of semi-Oriental style, the result being a curious hybrid combination of colors as well as of styles. Some of these may be seen illustrated by Du Sartel, with the

piece in its original state placed side by side with the *sur-décoration*. Gersaint, the "expert" of Paris, in his catalogue published in 1747, describes two square bottles of porcelain of this kind painted in colors with figures of men and tigers, and adds that "the figures, animals, and other ornaments on these bottles have been painted in Holland, as is done there, often *mal à propos*, on pieces of fine white porcelain."

It is not difficult to distinguish the work of the Dutch decorator by the aspect of the colors, apart from the style; the Dutch palette comprised black, red derived from iron, a dull blue, and a pale green; the four enamels are applied in strong relief, but are wanting in vivacity and transparency, and look as if the coloring oxides were not sufficiently developed. The red is especially distinctive, being always of deep brick-red tint, imperfectly glazed, and standing out in tangible mass, piled on, as it were, with a thick brush. The Chinese iron-red, on the contrary, is of coral tint, is perfectly incorporated with the glaze, and affords no appreciable relief even when most intense in tone.

Several of the other European manufacturers of porcelain of the eighteenth century tried their skill in the decoration of Oriental porcelain. The work of Saxon artists is seen in the Dresden Museum placed beside the primitive pieces of old Japanese porcelain; the work of French artists is preserved in the Musée at Sèvres; and there are in the British Museum several examples of color painting from Bow and Chelsea, and of transfer printing from



FIG. 365.—Folded Leaf of light-colored faience (Boccaro ware), enameled iridescent brown outside, purplish gray inside

\* *Histoire de la faïence de Delft*. Par Henri Havard. Paris, 1877

Worcester, all executed on Oriental porcelain. The Musée de Limoges contains an interesting series of specimens, including some of rare Venetian work, like the Japanese vase illustrated by Du Sartel (*loc. cit.*, Fig. 117), which was originally an artistic production of an Oriental artist of the seventeenth century, simply ornamented with a narrow scroll border round the shoulder, and with light sprays of flowers repeated at the base and round the neck, penciled in coral-red and gold. The Venetian artist, in his task of filling in this chaste and graceful decoration, had

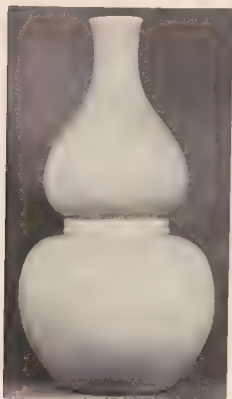


FIG. 366.—Celadon Vase of the K'ang-hsi period, of typical tint, with floral scrolls worked in slight relief under the glaze.

at his disposal only the black enamel which was used in his country for enameling upon glass. Treating the porcelain vase as if he were decorating one of the feathery glass cups that he was accustomed to handle, he first completed the floral scrolls on the neck with an elaborate band of birds and flowers of charming design, and then painted on the body of the piece two large vases with Japanese flowers springing from their interior. The rest of the space was filled in with a garden scene, enlivened by the figures of two mandarins with strange birds and insects flying round them, painted according to the fancies, more brilliant than exact, which the Italian artist fondly imagined about the things of the far East. At a later date much Oriental porcelain, principally blue and white, according to Sir Wollaston Franks, has been spoiled by painting it in tawdry colors, with gilding—a detestable process which, he says, was carried on not long ago in London. There are also quite modern forgeries on which coats of arms have been added to old pieces of porcelain painted in colors, where the sparseness of the original decoration left room for such additions; these can be detected by the different conditions of the old and new enameled colors, the former being somewhat altered by passing twice through the fire.

*Sur-décoration* in all its phases is also practiced in China. It may be contemporary with the original decoration, as in the case when a blue and white piece has come out of the kiln with some defect of the glaze, and a spray of flowers has been deftly painted on in enamel colors to conceal the defect and fixed in the muffle. On the other hand, it may be quite modern, and an attempt may be made, for example, to increase the value of a blue and white vase by plastering on a fusible enamel of some other color, such as the yellow of antimony, which is easily refired, and so present the original blue designs with a new livery. The "ginger-pot" illustrated in Fig. 357 was originally an ordinary example of the reign of K'ang-hsi (1662-1722), marked underneath in blue with a double ring, and had the scattered prunus-blossoms reserved in white, on a blue ground of poor color, traversed in the usual way by a reticulation of darker lines. It has been varied by having the petals of the alternate flowers filled in with bright-green and dull-red enamels, so as to present a kind of formal diaper studded with blossoms of these two shades. The red might pass, as the buds of the prunus are naturally tipped with red, but the glaring inconsistency of green flowers stamps the production at once as a forgery, apart from the coloring, which is certainly not that of the K'ang-hsi period, if it be Chinese at all.

Another kind of subsequent decoration is shown in Fig. 359. It is a strongly made porcelain bowl of the K'ang-hsi period (1662-1722), with the interior painted in blue under a white glaze with chrysanthemum scrolls spreading over the field, and with a floral border round the rim, while the exterior is enameled with a dark-brown monochrome glaze of "dead-leaf" type. The chocolate-colored glaze has been pierced through to the white paste underneath, so as to decorate the bowl outside in *intaglio* with a broad band of floral sprays and birds,

executed in European style. This has been worked on the lapidary's wheel, probably in Austria.

The Chinese cut porcelain, hard as it is, is cut with the utmost facility on the jade-cutter's lathe, which is provided with cutting disks and piercing tools of soft iron that, when in work, are kept constantly moistened with corundum paste. The top of a chipped vase or bowl will be shaved off evenly—"barbered" as they call it—or the jagged edges of a fracture will be neatly rounded, for a new piece of porcelain to be fitted in the holes and cemented round the rim. A reproduction of the original design is then painted over *à froid* in common oil colors. The Chinese collector has a horror of a *mao ping* (crack or other small defect), and infinite trouble is taken to conceal one by carrying sprays of flowers along the fissures, or even by investing the whole of the white ground of the vase with an inky coat of lampblack hardened by cement, or by applying a uniform coat of lacquer. The *sur-décoration à froid* will become discolored in time, and it may be detected at once by a wash of weak acid, which should

always be sponged on in case of doubt. The question of the modern reproduction of ancient wares is a burning one. *Caveat emptor!* The would-be connoisseur of porcelain must buy his experience while he educates his eye. Any other test is worthless. Where the demand is so great the supply threatens to be unlimited. At the Kioto Exposition of 1895 the latest imitation of old Chinese porcelains were exhibited on long shelves; the Ching-té-Chên reproductions of the finest *sang-té* the K'ang-hsi period, and even the tile works of Peking are daily improving in these latter colors for the markets of the United States. In Europe the old Chelsea potters turned out complete; the earliest Meissen ancient artistic sort of Japan; Sèvres in the reproduction of the display in the museum of placed side by side, as if to defy the visitor to distinguish between the two. The well-known shop of Samson at Paris is full of all the varieties of France, but one views them "Oriental porcelain" made in there as avowed imitations. It is different when one sees the same French things, in I have seen them, in the at Shanghai, purposely begrimed with real Oriental dirt to give an air of antiquity, and the casual globe-trotter is more apt to be deceived under such tattered circumstances. How- ever it may be, many of these forgeries find their way into cabinets, and haunt for a brief while their borrowed plumes, until they are detected as impostors and banished to another sphere. The Walters Collection is happily free from such unauthorized intruders, so the question need not detain us further. But it has been laid down on good authority that doubt is one of the first requisites of the scientific inquirer, and it is certainly required in China for things Chinese almost more than in other parts of the globe.



FIG. 367.—Large Beaker, brilliantly decorated in cobalt blue, with magnolias standing out in white relief upon a blue background; mark, K'ang-hsi.

case of doubt. modern reproduction of an- one. *Caveat emptor!* The porcelain must buy his ex- eye. Any other test is worth- great the supply threatens to be- Exposition of 1895 the latest imitation of old Chinese porce- shelves; the Ching-té-Chên pot- reproductions of the finest *sang-* the K'ang-hsi period, and even busily occupied in these latter colors for the markets of the old Chelsea potters turned out complete; the earliest Meissen ancient artistic sort of Japan; Sèvres in the reproduction of the display in the museum of placed side by side, as if to between the two. The well- is full of all the varieties of France, but one views them

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FIG. 368 Cream Jug of European form, decorated in soft enamel colors with gilding

## CHAPTER XXII.

PORCELAIN PRODUCTION IN THE OTHER PROVINCES OF CHINA.—THE WHITE PORCELAIN OF THE PROVINCE OF FUCHIEN.—THE YI-HSING BOCCARO WARE OF THE PROVINCE OF KIANGSU.—THE POTTERIES OF THE PROVINCE OF KUANGTUNG.

THE province of Kiangsi has been the one great center of the porcelain manufacture during the present dynasty, and it may be said generally that nothing of any artistic value is produced elsewhere in China in the present day. In earlier times a certain amount of porcelain was made in other provinces for local consumption, and some of the fabrics attained special excellence and even acquired a wider vogue under some of the past dynasties when directly patronized by the emperor reigning at the time, or temporarily stimulated by demands for export abroad, but most of the different manufactories have failed, either from want of support or from exhaustion of the materials, and those that still remain produce now nothing worthy of their old renown.

A list of these potteries, ancient and modern, has been compiled by Julien (*loc. cit.*, pages li-lxvi), and the different localities referred to have been indicated upon a map of China prepared by him for the purpose. Thirteen out of the eighteen provinces of China are represented in this list, but many of the potteries, included because they have been mentioned only once perhaps in some ancient book, have long been extinct, and some of the others, like that of Sin-p'ing, in the province of Honan, the reputed place of the invention of porcelain, are, as we have endeavored to prove, purely hypothetical.

The principal potteries that were still working toward the end of the *Ming* dynasty, in the beginning of the seventeenth century, are briefly enumerated in the *T'ien kung k'ai wu*, a little manual of industrial work which was published at that time. It says (Book II, folio 10):

"The white plastic clay called *A' n* is required for the fabrication of porcelain, and the finest and most beautiful pieces can not be made without it. Throughout the whole of China there are only a very few places in which it is found—viz., in the north: (1) at Ting-chou, in the prefecture of Chên-ting-fu (province of Chihli); (2) at Hua-f'ing-hsien, in the prefecture of P'ing-liang-fu (province of Shensi); (3) at Ping-ting-chou, in the prefecture of Tai-yuan-fu (province of Shansi); (4) at Yu-chou, in the prefecture of K'ai-fêng-fu (province of Honan). In the south it is produced (1) at Tê-hua-hsien, in the prefecture of Ch'üan-chou-fu (province of Fuchien); (2) at Wu-Yuan-hsien and at Ch'i-mên-hsien—both situated in the prefecture of Hui-chou-fu (province of Anhui).

"In the potteries of Tê-hua there are fabricated only the figures of divinities and statuettes of famous persons artistically modeled and various ornamental objects of fantastic form not intended for actual use. The porcelain which comes from the districts of Chên-ting-fu and K'ai-fêng-fu is occasionally of yellowish shade. The productions of all the other districts are far from equaling that of Jao-chou-fu (in the province of Kiangsi).

"The two kinds of porcelain that were made at Li-shui and at Lung-ch'üan, in the prefecture of Ch'ü-chou-fu, in the province of Chekiang, had the enamel applied after the pieces had been fired. The cups and bowls (from these two districts) which range from sea-green, or celadon, up to a dark-green color approaching that of lacquer, are called *Ch'u Yao*—i. e., 'Ch'u Ware,' after the name of the prefecture.

"With regard to the porcelain which is so eagerly sought after by foreigners from all the four quarters of the world, this is all fabricated at Ching-tê-chên, in the district of Fou-liang-hsien, and the prefecture of Jao-chou-fu. Porcelain has been constantly produced there from the period *Ching-tê-chên* (1004-07), when the imperial manufactory was founded, down to our own days, although neither of the two materials of which the paste is made is produced in the district."

The porcelain of the province of Chekiang acquired some renown as early as the *Chin* dynasty (265-419), when it was made at Wên-chou-fu, and in the *T'ang* dynasty (618-906)

PLATE LXXXIX

WHITE FEN TING GOURD

**D**UBLE GOURD VASE  
(Hu-lu Ping), of Yen-Tung  
porcelain, with a grayish-white  
paste of fine texture, and an ivory-white  
glaze of purest translucence, delicately  
crackled throughout with a wavy net-  
work of light brown lines.

The decoration, worked in the paste  
in slight relief, consists of two broad  
bands of floral scrolls, composed of  
sprays of the lotus, peony, and lily, de-  
signed in a conventional or idealized  
style, with formal borders of peacock  
heads and "scepter-head" scrolls, and a  
garde of rectangular, interrupted feet  
round the waist.

The base is incised with a simi-  
lar crackled glaze. It is an admirable  
specimen of perfect beauty and finish, to  
be referred, probably, to the Kang-hsi  
period (1662-1722), when the potters  
of Ching H-Chên emulated, and sur-  
passed, the makers of the ancient Ting-  
chow ware of the Sung dynasty.



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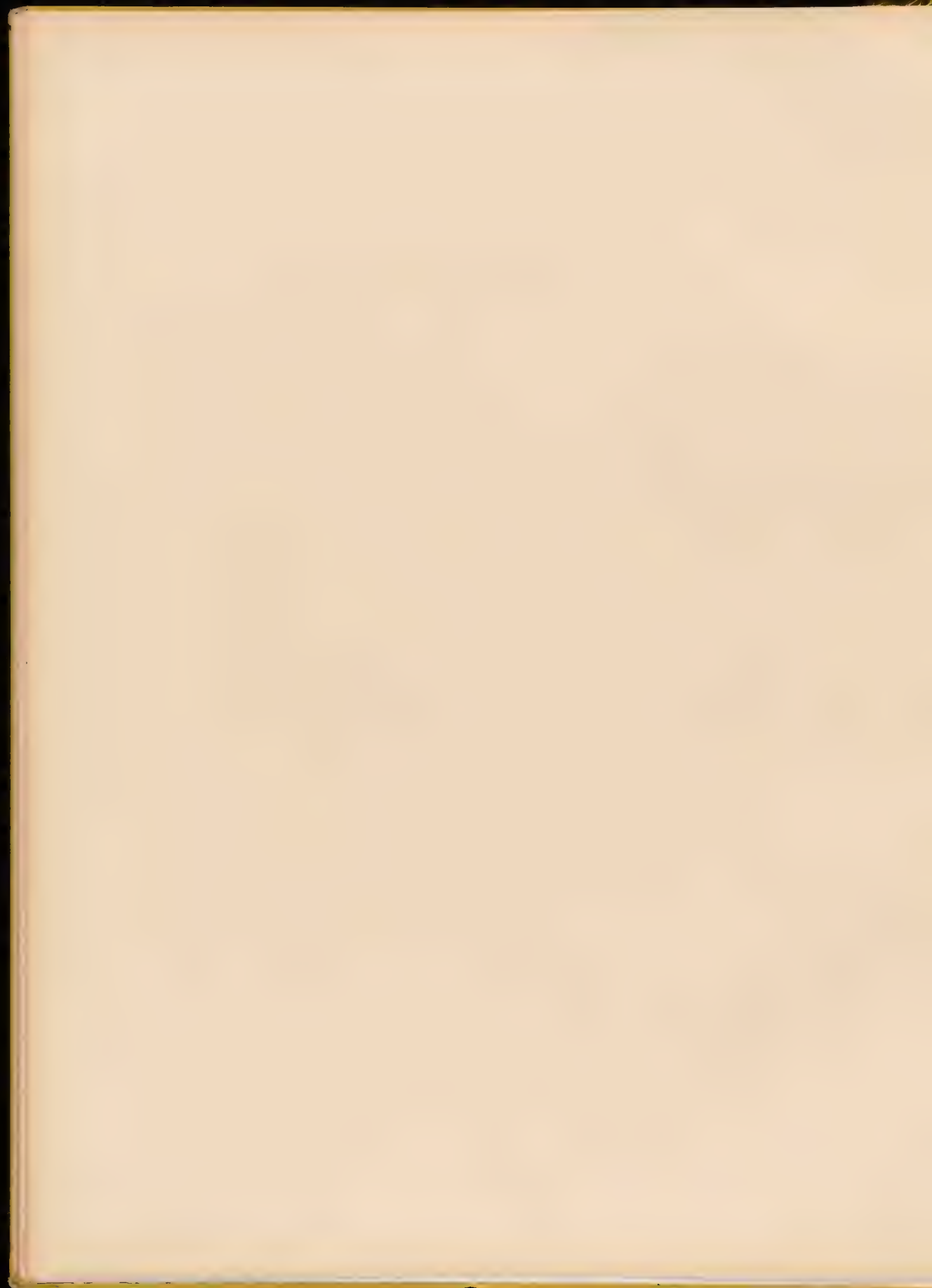
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the cups of Yueh-chou, the modern Shao-hsing-fu, were esteemed above all others for tea services, and the famous ware of "prohibited color" reserved for imperial use was produced in the same district. Now there remains in this province only a small local manufactory at Chapu, a port on the northern shore of Hangchou Bay. When the Emperor *Chien-lung* visited the province of Chekiang in the year 1780, a series of illustrations of the handicrafts of the people was presented to him, which was afterward published under the title of *T'ai ping huan lo t'ou*—"Illustrations of the Vocations of Peaceful Times"—and which has been lately republished. The fifty-eighth of the one hundred pictures is that of the porcelain-seller carrying his fragile wares in a couple of baskets slung upon a pole. The artist says in his description:

"In the province of Chekiang they have made porcelain from ancient times. The prohibited color (*pi ts'iao*) of Yueh-chou, the Lung-ch'uan ware (old celadon), and the *Ko Yao*, or crackled celadon, are among the most celebrated of its productions of olden time. With regard to the different ceramic productions of the present day the porcelain that is most highly valued by the people for eating and drinking purposes all comes from Ching-tê-chên in the adjoining province of Kiangsi. Potteries have been recently established in Chekiang at Chapu, where they make vases, basins, wine-cups, rice-bowls, and the like. The porcelain is white, with designs painted in blue, and the potters strive to emulate their rivals of Jao-chou-fu."

Hangchou is one of the places thrown open in September, 1896, to foreign residence and trade, as a result of the recent war between China and Japan; and it will be interesting to inquire whether the potteries at Chapu (the port of Hangchou) are still working, and, if so, what is the quality of the production.

The potteries at Ting-chou in the province of Chihli ceased to work at the close of the *Ming* dynasty, when we found Chou Tan-chu'an making at Ching-tê-chên reproductions of ancient four-legged censers of the peculiar ivory-white finely crackled ware that used to be produced at Ting-chou, and astonishing his contemporaries by his imitative skill. During the present dynasty all the Fên Ting ware, the so-called "soft paste" porcelain, whether plain white or decorated in soft underglaze cobalt-blue, has continued to be made in Kiangsi. It is the same with many of the other old wares: the *Yu Yao* and the imperial porcelain (*Kuan Yao*) of the *Sung* dynasty, the old celadons, plain and crackled, and the *flamé* glazes of ancient Chün-chou among the rest. These were all attempted to be reproduced by T'ang Ying in the reign of *Yung-ch'eng* (1723-35), in the imperial manufactory at Ching-tê-chên. Their original localities know them no longer.

The potteries at Tz'ü-chou in the province of Chihli are indeed the only representatives of the better known manufactories of the *Sung* dynasty that have continued to turn out porcelain down to the present day. Their productions were not much esteemed in former days, when they were described as a kind of inferior "Ting-Yao," and the modern work is still less valued, its only recommendation being a certain archaic simplicity of form and design. The paste is very white, but it is opaque and imperfectly vitrified. This Tz'ü-chou ware is well known in Peking and throughout northern China, as it supplies the domestic needs of the common people. Among the more curious objects are pillows made in the shape of scantily clothed urchins and hollow in the interior, so that they can be filled, if it be desired, with hot water in cold weather. Rudely molded idols and figures of Buddhist and Taoist saints are also produced here, roughly painted in different shades of brown (*ts'ü-chün*) derived from iron peroxide, or penciled in a dull blue with manganiferous cobalt applied over the glaze.

The province of Fuchien, in the south, has long been noted for its production of porcelain. The *Chien Tz'ü*, or *Chien Yao*—i. e., "Fuchien porcelain" of the *Sung* dynasty, was originally fabricated at Chien-an-hsien, in the prefecture of Chien-ning-fu, although the potteries were moved later in the same dynasty to Chien-yang-hsien, which is within the bounds of the same prefecture farther north. The porcelain of Chien-an is referred to by the author of the *Ch'a Lu*, a book on tea written in the eleventh century, in which he speaks of the teacups of Chien-an under the name of "leveret-fur cups," and describes them as being of thick material



FIG. 369. Kuang Yao Vase with ringed neck handles, invested with a deep crackled glaze of bright green mottled with other tints.

invested with a soft black glaze flecked with lighter spots like the fur of a hare. Other authors of the time speak of the black glaze being sprinkled with yellowish tears. These cups were the most highly prized of all by the enthusiasts of the competitive tea parties of the time. When tea clubs were started in Japan these were the cups that were valued by the Japanese at a hundred ounces of silver each, and they supplied models for some of the early tea-jars made in that country, the dark, speckled glaze of which might be described in the very words of the old Chinese writers of the *Sung* dynasty in their description of this fabric.\* The manufacture of porcelain in this district continued to flourish during the *Yuan* dynasty (1280-1367), but after that we hear of it no more.

Early in the *Ming* dynasty, if not before, potteries were established at Tê-hua-hsien, in the same province of Fuchien, which was then subject to Ch'üan-chou-fu, but was afterward placed under the jurisdiction of Yung-ch'ün-ling, and are the sole source of the is different from the older ware that "Fuchien porcelain," being white instead porcelain," *par excellence*, of the Ch' ceramic writers. It differs considerably the paste of smooth texture being of while the rich, thick glaze, which has soft paste porcelain, blends closely potteries became renowned during their figures of Buddhist divin-Avalokita, as the Goddess of as the Buddhist Messiah, and last Indian and the first Chi-most frequently represented. Mercy, illustrated by M. Gran-furnishes a striking example of Fuchien potters. A more elaborate form of the same Pusa is illustrated by M du Sartel (*loc. cit.*, vinity is seated upon a lotus

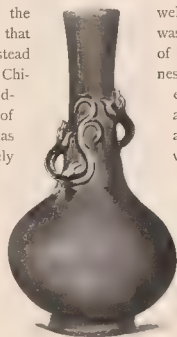


FIG. 370.—Kuang Yao Vase with crackled transmutation glaze of variegated green and purple.

folded in front with the fingers raised in mystic fashion, while eight other pairs of arms are extended in every direction, to display to the whole world, as it were, the various sacred symbols grasped in the hands. In the same plate are illustrated two groups of three figures gathered under a pine-tree, with a rocky background, two of whom are playing chess, molded in the same ivory-white porcelain. These are scenes from the legend of Wang Chi, one of the Taoist patriarchs, who is said to have flourished under the *Chin* dynasty (265-419). While wandering in the hills one day to collect firewood, he found two aged men playing chess, and laid down his axe to watch the game. One of the players gave him a fruit-stone, which he swallowed. After a while they exclaimed, "It is long since you came, and time to go home." He found that the handle of his axe had moldered into dust, and when he reached home many generations had passed away and he was clean forgotten, so he retired again to the mountains and devoted himself to Taoism, till he was finally enrolled among the immortals.

The natives of this province are among the most superstitious of the Chinese,† and their religious temperament seems to be reflected in the character of their ceramic productions. The rice-bowls are molded with figures in relief of the eight Taoist genii worshipping the Longevity

\* A recent letter from Japan says that the potter Takenoto, of Tokyo, is making a specialty of black glazes, with the aim of rivaling the Chien Yao of the *Sung* dynasty, and has succeeded in producing many varieties of mirror black and raven's-wing-green glazes, of leveret-fur streaking and of russet moss dappling; more varieties, by the way, than I suspect were ever turned out from the original kilns in China.

† See *Social Life of the Chinese*. By the Rev. Jastus Doostille. New York, 1867.

PLATE XC.

TRANSLUCENT WHITE VASE.

**F**LOWER-VASE (Hua P'ing), of fine form and finished technique, with molded and chiseled designs invested with a white glaze of perfect purity and translucence.

The body is ornamented with a broad band worked in relief, composed of a pair of the archaic, one-horned, lizardlike dragons called ch'ih-lung, winding through interlacing scrolls of the miraculous fungus of longevity (ling-chih). This is succeeded above and below by an etched band containing symbols encircled by waving fillets, with cloud scrolls in the intervals, the symbols represented being a pair of rhinoceros-horn caps, and the ling-chih, or double tongue, above, the ranch-shell and the palm-leaf below. Round the lip a ring of triangular feet is lightly

etched.  
There is a mark of the Sung dynasty penciled on the foot in underglaze blue—Hsüan ho nien chih—i. e., "Made in the period Hsüan-ho (1112-1125)," a time when the products of Ching-te-chen are said to have rivaled the finest white jade. This piece, however, is a reproduction, and, from its perfect technique, is to be attributed to the reign of K'ang-hsi (1662-1722).











God, and the ordinary wine-cups have the air of sacrificial libation-cups, being shaped like the old carved cups of rhinoceros horn, and impressed outside with all kinds of Taoist sacred emblems. When a mark is attached it is a religious symbol like the *swastika*, or simply the name of the potter, stamped somewhere underneath the foot or on the reverse side of the piece. They were not, however, above working for the European market, as is proved by whole shelves of European figures and designs molded in this peculiar white porcelain, which are exhibited in the Johanneum at Dresden, dating from the seventeenth and the beginning of the eighteenth centuries.

Three pieces of Chien Tz'ü have been selected from the Walters Collection for illustration here. The censer (*hsiang lu*) in Fig. 371, which is of depressed, rounded shape, with the body bulging in the middle, is molded with a floral decoration on one side composed of sprays of bamboo and peony-flowers growing from rocks, worked in relief under the ivory-white translucent glaze with which it is invested. There is a circular panel stamped underneath, with four archaic characters in the middle, *Hsüan t'ê nien chih*—i. e., "Made in the reign of Hsüan-tê (1426-35)"—but the piece does not look so old.

The vase in Fig. 372, of solid make, has the globular body ornamented with four identical sprays of prunus (*mei hua*) modeled in strong relief, and the neck, which has a wide ring projecting horizontally below, is encircled above by a line of fret succeeded by a band of triangular foliations, while a similar band defines the shoulder of the vase. The glaze is of pure ivory-white tint, and the technique generally is that of the *Ming* dynasty.

The third, a small vase illustrated in Fig. 373, with wide circular base and short cylindrical body rounding in at the shoulder to a straight tubular neck, is an example of the form known to the Chinese as hoof-shaped vases (*ma f'î ping*). It is molded in sharp relief with the eight Buddhist symbols of good augury (*pa chi-hsiang*) enveloped in waving fillets and leafy scrolls, and the rims are defined by light conventional foliations. The rich, satiny glaze is ivory-white with a slight creamy tinge. There is no mark, but the style of execution points to the reign of *Ch'ien-lung* (1736-95), or somewhat earlier.

Two typical pieces of Chien Tz'ü are illustrated in Plate XIII. In the little wine-pot molded in the form of a pomegranate the artist has reproduced remarkably well the characteristic tone of the white glaze. In the teapot the glaze is somewhat grayer in shade, but very rich and lustrous, and the unglazed base exhibits the peculiarly smooth texture of the paste. A picked specimen of the white porcelain of Ching-tê-chên of the finest quality is illustrated in Plate XC, and it will be seen, on comparison, to have a slight tinge of blue, although the glaze is of perfect purity and translucency; this shade is due to lime, which is always added by the Chinese in appreciable quantity to give fluidity to the glaze when the porcelain is being fired. The white *Fên-Ting* glaze is quite different from either of the other two, as may be seen by turning to Plate LXXXIX, an admirable specimen, to be referred probably to the *K'ang-hsi* period. The glaze here looks thinner, and it has a wavy or undulatory surface, as it seems to sink into and blend intimately with the siliceous paste underneath; the ivory-white, which is the prevailing tone, has a creamy tinge, and it is delicately cracked with an infinity of fine lines.

There is a crackled variety of the Chien-Tz'ü, which, however, I have met with only in quite modern vases of no particular merit or beauty, having the glaze deeply fissured by a wide reticulation of colorless lines; so that it ought not to be confounded with the delicately cracked *Fên-Ting* porcelain.

In addition to the ivory-white porcelain, which has given the Fuchien potters their chief reputation, they also make a quantity of ordinary domestic ware for local consumption. Mission-



FIG. 371.—Incense Burner of Fuchien porcelain, with floral decoration in relief under the ivory-white glaze; mark, Hsuan-tê

aries penetrate to all parts of the interior of China in these days, and one of them\* gives a pleasing sketch of the potters at work in this district which is worth quoting:

"Tek-kwa [the local pronunciation of the *Tek-kwa* of the mandarin dialect] is the most extensive manufactory of china in the Fuhkien province. The valley is broad, and clothed over a considerable area with very pretty houses, in many cases resembling Swiss chalets. Pottery, pottery everywhere, in the fields, in the streets, in the shops. In the open air children are painting the cups. Each artist paints with his own color, or his own few strokes, whether a leaf, a tree, a man's dress or beard, and passes it over to his neighbor, who in turn applies his brush to paint what is his share in the decoration. I have seldom received a more courteous and cordial welcome than from these artists in earthenware at Tek-kwa."

The writer is somewhat vague in his use of the terms "china," "pottery," and "earthenware" in this short paragraph, and we wish that he had looked at the ware with a technical eye and told us the exact nature of the material. The Chinese themselves are apt to be just as vague in their definition of *ts'ü* (porcelain), and to find their ultimate criterion in the clear ring that they can produce by striking the object with their long finger-nails. This test is not infallible, as a perfectly vitrified stoneware of colored opaque body, if it be not too thick, will give as musical a ring as the most snowy and translucent pottery of pure kaolinic structure. The two ceramic wares of China that still remain for a word of notice would nevertheless always be rejected by a Chinese connoisseur from his porcelain class, although, strangely, we find specimens of the first, the faience of the province of Kuangtung, so often figuring with porcelain vases on the shelves of the Occidental connoisseur.



FIG. 372.—Fuchien porcelain of pure ivory-white tone, with an embossed decoration of floral sprays under the glaze

This is the *Kuang-Yao* of the Chinese, the "Pottery of Kuangtung."

It is in material a colored stoneware, the fabric passing from pale yellowish-gray through buff and various intermediate shades of yellow and red to deep brown. All kinds of things are made of it, architectural antefixal ornaments, cisterns, fish-bowls, and flower-pots for gardens, religious images, sacred figures, and grotesque animals, tubs and jars for storage, domestic utensils, and vessels for eating and drinking, and many objects of ornament and fantasy—the various articles, in fact, that are made in other parts of China of porcelain. The ware is exported to all parts of the world, and piles of it are to be seen in the commoner stores in China Town at San Francisco.

There are two principal centers of manufacture in the province. The first is in the vicinity of the treaty port of Amoy, from which it is exported by sea. Dr. S. W. Williams, in his description of the principal articles of export from China,† says, under Chinaware:

"The largest part of the export at present consists of coarse blue ware to India and the archipelago. Large manufactories of it exist at Pakwoh, a village near Shih-ma, between Amoy and Changchou, and the common articles of domestic use find their way from Amoy to India and the archipelago, Siam, and over the southern provinces. Its fantastic figures and uniformity of coloring and design have impressed themselves on the popular mind of Asiatics. . . . Of the fine ware, which is made at King-tê-chên in Jao-chou-fu, not so much is exported. Some of it is brought to Canton in its plain state, and the pieces are painted according to demand. The figures are sketched in Indian ink, and then painted with water-colors mixed with strong glue; the pieces are then placed in a reverberating furnace about half an hour, and taken out and washed when sufficiently cooled. The division of labor in the preparation and painting of chinaware is carried to a minuteness not often seen in other branches of native art."

The second manufactory is in the extreme south of the province of Yang-chiang-hsien. The author of the *Ching-tê-chên T'ao lu* says, under the heading of *Kuang-Yao*:

"This was first made in the province of Kuangtung, in the district of Yang-chiang-hsien, in the prefecture of Chao-ch'ing-fu. It was probably fired in the same way as the foreign painted enamels on copper (which, the author tells us in another part of his book, had been copied from those made at Calicut in Hindustan), so that porcelain is included in the official description of the province among the productions of Yang-chiang-hsien. I have seen censers for burning incense, vases, cups and platters, bowls and round dishes, gourd-shaped bottles and boxes with

\* *Every-Day Life in China, or Scenes in Fuhkien*. By E. J. Dukes. London, 1884.

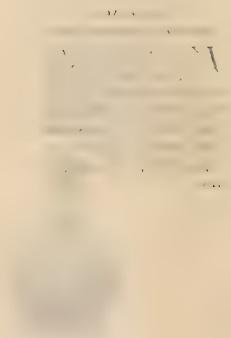
† *The Chinese Commercial Guide*. By S. Wells Williams, LL. D. Fifth edition, Hong-Kong, 1863.



PLATE XCI.

CRACKLED FÊN TING VASE.

VASE (Ping), of white Fên-Ting porcelain of the Kang-hsi period (1662-1722), with a rich, pellucid glaze of pure tone, crackled with a wide network of superficial, colorless lines. The characteristic translucence of the surface is well represented in the illustration. The foot is concave, underneath with a similarly crackled glaze, and has no mark attached.









covers, and the like, made of this ware, which were finely decorated in the most brilliant colors; but in style, finish, and artistic treatment it is not to be compared with real porcelain, and it is never free from unsightly fissures in some part of the glaze in which the body of the piece is exposed to view. Nevertheless, the reproductions that have been made at Ching-tê-chên, under the superintendence of the director Tang Ying, are worthy of attention for the beauty of their coloring, which exceeds by far that of the original Kuang-Yao."

The particular glaze referred to in this last paragraph was a *soufflé* blue. It figures as No. 17 in the list given in Chapter XIII, where it is described as having been copied by Tang Ying from an ancient specimen of Kuang-Yao which had been sent down from the imperial palace at Peking for the purpose. The glazes of the Kuang-Yao are often, indeed, of the mottled and variegated class, the prevailing ground being blue, which may be streaked and flecked with green and pass into olive-brown toward the rim. But many other colors occur, such as purple, camellia-leaf green, and stone-colored crackle; they are usually colors of the *demi-grand feu*, and may develop the most brilliant reds of *sang-de-bœuf* tone, as in the figure of the Buddhist patriarch Bôdhidharma, illustrated in Plate XLI, which is invested in a robe of lustrous crimson. This statuette is a typical example of Kuang-Yao, and exhibits the reddish-gray color of the dense, hard material in the parts uncovered by glaze. On the vases of more ancient date the surface is often only partially enameled, the glaze stopping in an irregular line as it runs down and congeals in drops, so that a third part of the piece may be left bare. In this it resembles some of the ancient wares of the Sung dynasty, with which it may be confounded if special attention be not paid to the *pâte*, which is peculiarly dense and opaque, although it may occasionally be of a pale grayish tint approaching white.

The vase in Fig. 369 is a characteristic production of the potteries of Kuangtung. Molded of solid form, with two ring handles in relief springing from grotesque lions' heads, it is invested with a thick, translucent glaze of bright green tint, mottled with dark brown, and becoming grayish blue at the edges. This does not quite reach the bottom of the vase, ending below in an undulatory line, so that the brown stoneware body is exposed to view at this spot.

The bottle-shaped vase in Fig. 370, with a pair of lizardlike dragons (*ch'ih-lung*) of archaic shape projecting in openwork relief from the neck, is made of light but hard stoneware of brown color. It is covered with a translucent crackled glaze of rich emerald-green tint, passing into purplish gray at the rim of the vase and over the more prominent parts of the accessory modeling.

In Fig. 374 is illustrated one of the quaint little receptacles for water (*shui ch'êng*) designed for the desk of a Chinese writer. An ancient specimen of Kuang-Yao, judging from the texture of the paste, which is of pale buff color, and the celadon hue of the glaze, it is molded in the form of a sacrificial ox, with a small oval bowl attached to the mouth, into which the pencil-brush may be dipped. A channel leads from this through the mouth of the ox, the body of which is hollowed to hold water, and the back is pierced with a circularly rimmed aperture. The design is adopted from one of the ancient sacrificial wine-vessels of bronze, which, however, were usually modeled in the form of a rhinoceros, and this is suggested by the spiral folds on the skin, the thick legs, and the grotesque outline of the miniature monster before us.

The Chinese ceramic ware that remains for our consideration is the *Yi-hsing Yao*, which derives its name from its place of production—Yi-hsing-hsien, in the prefecture of Chang-chou-fu, in the province of Kiangsu. It has been cursorily referred to already in Chapter VII, in a notice of some of its earlier productions during the Ming dynasty. The pottery produced here is a fine kind of stoneware of various tints—buff, red, brown, and chocolate-colored, red predominating. The Portuguese called it *bocarro*, and the name has remained. Böttger, the inventor of Saxon porcelain, first tried his hand in the imitation of this material in 1708, with some success, although his essays hardly deserved the epithet of *porcelaine rouge*, with which



FIG. 373.—Fuchien Vase of white porcelain, with a bluish tinge, molded with Buddhist symbols enclosed in floral scrolls.

they were baptized. The Elers, who established a pottery in Staffordshire, England, also copied the red varieties with great exactness, so that it is not always easy, according to Sir Wollaston Franks, to distinguish their productions from Oriental examples.

The Chinese prefer this fine stoneware to any other, even to true porcelain, for the infusion of tea, and for keeping delicate sweetmeats. There is a special book which is often quoted (but I have not seen the original), called *Yang-hsien ming hu hsi*, written by Chou Kao-ch'i, an author of the seventeenth century, who gives an account of the teapots (*ming hu*) made here (Yang-hsien being an old name of Yi-hsing). These teapots are made in the most varied and fantastic forms, such as a dragon rising from waves, a phoenix or other bird, a section of bamboo, the gnarled trunk of a pine, or a branch of blossoming prunus, a fruit such as a peach, a pomegranate, or a finger-citron, or a flower like the nelumbium, the Chinese lotus.

Many of the pieces derive their sole charm from the simple elegance of the form and the soft self-coloring of the fine, close faïence in which it is modeled. Others are ornamented with



FIG. 23. *Nhau hua z Yao* Water Receptacle of tea  
for the writing table

designs molded in relief, impressed with delicate diapers, or engraved with decorative designs. Others, again, are painted in enamel colors, applied with a brush so as to come out in sensible relief, or inlaid, as it were, in a ground previously prepared for the purpose, the technique being that of *champlevé* enamel on copper. The enamel colors may be either single or multiple. The material makes a charming background for a spray of flowers worked in clear cobalt-blue combined with a vitreous flux, or for a landscape lightly penciled in the soft grayish white afforded by arsenic. The decoration in multiple colors is almost too elaborate, especially when the piece is completely covered, so that none of the ground is visible, in

which case the nature of the excipient can be detected only by examining the rim of the foot underneath

All kinds of things have been made at Yi-hsing-hsien of this peculiar faïence, and out of the multitude of objects of use and ornament that are usually made in China of porcelain, there is hardly one that is not also to be found in *boccato* ware. This last material is, however, considered most suitable for small *objets de luxe*, and these are often very cunningly and minutely finished. Miniature teapots and fruit and flowers of charming design are made to hold water for the writer's pallet; perfume-bottles, rouge-pots, powder-boxes, trays, saucers, and other nameless accessories for the toilet-table of the harem; small vases for flowers, comfit-dishes, chopstick-trays, and miniature wine-cups for the dinner-table. The mandarin wears a thumb-ring, a tube for the peacock's feather in his hat, and has enameled beads and other ornaments for his rosary made of this material; the Chinese exquisite carries a snuff-bottle, the tobacco-smoker has his water-pipe, and the opium devotee the bowl of his bamboo pipe artistically inlaid in soft vitrified colors.

Two of these small pieces have been selected for illustration. The first (Fig. 23) is a snuff-bottle of brown Yi-hsing ware, decorated with a miniature mountain landscape of temples, pavilions, and bridges, painted in soft-toned enamel colors. The second is a little receptacle for water, fashioned out of pale buff-colored faïence in the form of a folded leaf, and imbued with autumnal tints, the outer aspect being covered with a roughened brown enamel, while the interior is coated purplish gray. The ivory stand, carved in openwork with bamboos and flowers and mounted upon a second rosewood stand, shows how it was once appreciated in China.

Glazed stoneware is made in the other provinces of China, but nothing of artistic value or interest seems to be produced that can be compared with the fine-grained *boccato* of Yi-hsing. Potteries near Peking have been referred to as producing a kind of archaic-looking

PLATE XCII.

CORAL-RED BOTTLE.

**B**OTTLE-SHAPED VASE  
(Hua Ping), enameled with a  
monochrome coral-red glaze of  
perfect purity, displaying a remarkably  
uniform vermillion tint. The lip is de-  
fined by a line of white. The foot is  
coated underneath with a white glaze  
of greenish tone, leaving exposed a ring  
of fault of grayish color. There is no  
mark attached; it belongs, probably, to  
the Ch'ien-lung period (1736-95).

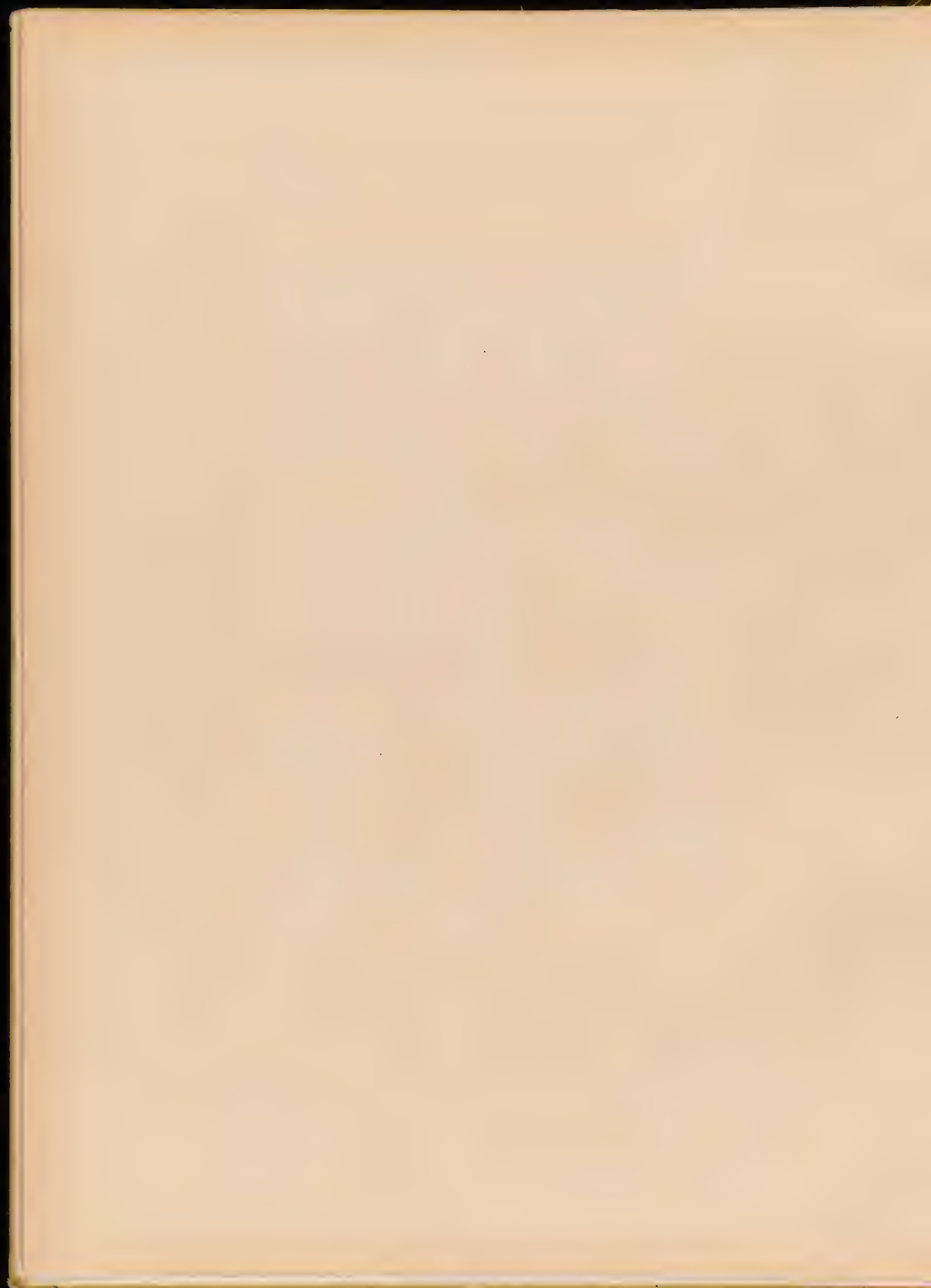




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MIDDLE  
TEMPLE  
ESQ;  
IN  
TWO  
VOLUMES.  
LONDON,  
Printed by J. Streater, at the  
Sign of the Sun in St. Dunstons  
Church, in the Strand.  
1659.







ware, which is occasionally enameled in brilliant single colors so as to cover the ground and conceal the material. This is a kind of glazed earthenware or terra-cotta, and can be easily scratched with a steel point. The ordinary glaze is a reddish brown of marked iridescence, shining with an infinity of metallic specks, an effective background to the molded decoration which covers the surface. The designs are generally of hieratic character.

This terra-cotta is largely used in China for architectural purposes. The ruins of Wan-shou-shan and the other imperial summer palaces near Peking that were burned in 1860, have furnished large images of Kuan-Yin enameled with turquoise-blue and other soft colors, smaller Buddhist images that were inlaid by the thousand in the brick walls of their temples, and dragons, k'i-lins, phoenixes, and other figures, that formed the antefixal ornaments of the roofs. Not the least interesting of these relics are the shields and trophies of arms of European design, and the classical figures for the fountains of the Italian palace which was built in the Yuan-Ming-Yuen for the Emperor *Ch'ien-lung* under the superintendence of the Jesuit missionaries. These were all made in the encaustic tile-works near Peking.

It has been imagined by some that porcelain was so common in China that it usurped the place of all other ceramic wares, but this is not the case. From true kaolinic pottery, or true porcelain, we pass through all the different grades of fatence and stoneware, in which the material becomes gradually coarser and less perfectly vitrified, till we come to ordinary glazed earthenware, and finally to unglazed terra-cotta, which is roughly fired in an open kiln. These should be set apart in collections, and an attempt be made to classify them according to the different places of production, as well as in chronological sequence. The study is not without interest, as the development of some of the minor potteries that have been working for centuries in their own lines occasionally throws a side-light on the gradual progress of the decoration of porcelain. Although this is essentially a Chinese art, it has been more modified by external influences than some of its humbler sisters, which I would venture to bring into more prominent notice for that reason.



FIG. 375.—Three boys rolling a snowball

## CHAPTER XXIII.

### CHINESE BIBLIOGRAPHY IN RELATION TO THE CERAMIC ART.

A SHORT excursion in the vast field of Chinese bibliography is undertaken here, in order to give some of the principal sources of information that have been availed of, and to indicate the ground that is open for further research. In the course of it the Chinese names of most of the books that have been quoted in the preceding pages will be given, with a reference to the dates of their publication, and a brief sketch of the nature of their contents.

Of works on the ceramic art that have been published out of China, two special books\* are available for reference, in addition to more partial bibliographical lists which accompany some of the general works on pottery, such as the one of which the title is quoted below.†

Some idea of the vast extent of Chinese literature may be gathered from the scholarly work of the late Alexander Wylie, agent of the British and Foreign Bible Society in China,‡ which, extensive as it is, is only a short epitome of the 欽定四庫全書總目, *Ch'iu ting Ssu k'u ch'uan shu tsung mu*, the voluminous descriptive catalogue of the Imperial Library of the present dynasty, which was drawn up by command of the Emperor Ch'ien-lung, and completed in 1790. The library is arranged, as indicated by the title of the catalogue, in *Ssu k'u*, or "Four Divisions," viz., Classics, History, Philosophy, and *Belles-Lettres*, and the catalogue alone consists of two hundred books.

The Five Classics or Canonical Books in the first division, which have been occasionally referred to in our text, include:

1. The 易經, *Yi Ching*, "Book of Changes," which is so highly revered by the Chinese on account of its antiquity and the unfathomable wisdom which is supposed by them to lie concealed under its mystic symbols. These are the *pa kua*, the eight trigrams of ancient divination, which are often represented on porcelain of all periods, especially on ritual vessels of the Taoist cult.
2. The 書經, *Shu Ching*, "Book of History," a collection of state documents of the "Three Ancient Dynasties," ranging from the time of Yao and Shun in the third millennium B. C., down to the reign of P'ing Wang of the Chou dynasty, which ended in the year B. C. 720.
3. The 詩經, *Shih Ching*, "Book of Odes," a collection of songs of homage and popular ballads, three hundred and eleven in number, selected by Confucius from among those current in ancient times in the various petty states into which China used to be divided.
4. The 三禮, *San Li*, "Three Rituals," comprising the *Chou Li*, the Ritual of the Chou dynasty, the *Yi Li*, "Decorum Ritual," and the official *Li Chi*, "Book of Rites." The first of the three, the "Ritual of the Chou," is the most interesting to us in the present connection, because it contains a short notice of the government potters of the period under the two headings of *l'ao jên*, "potters," who worked on the wheel, and *fang jên*, "molders," showing that these two branches of the handicraft were already distinguished at this early period. The cooking utensils and sacrificial utensils that they made seem to have been of common clay, and were directed to be sold in the market under certain official regulations. The particulars are contained in the 考工記, *K'ao kung chi*, "Artificer's Record," which forms the sixth section of the classic. The names and dimensions of the vessels are given in the original, but little else is known about them, and Chinese authorities even differ as to whether the pottery of the time was glazed or not. The figures in the 三禮圖, *San Li T'u*, "Illustrations of the Three Rituals," in

\* *Bibliographie céramique. Nomenclature analytique de toutes les Publications faites en Europe et en Orient sur les arts et l'industrie céramiques, depuis le XVI<sup>e</sup> siècle jusqu'à nos jours*, par Champfleury, conservateur du Musée de Sèvres. Paris, 1861.

† *A List of Works on Pottery and Porcelain in the National Art Library*, compiled for the use of students and visitors, by R. H. Soden Smith, Science and Art, Department of the Committee of Council on Education, South Kensington Museum. The first edition was published in 1875, but revised and enlarged editions, incorporating later additions to the art library, have since been issued.

‡ *Pottery: How it is made; its Shape and Decoration. Practical Instructions for Painting on Porcelain and all Kinds of Pottery, with Vitrifiable and Common Oil Colors*. With a full bibliography of standard works upon the ceramic art, and forty-two illustrations. By George Ward Nichols. New York, 1878.

§ *Notes on Chinese Literature*. By A. Wylie. Shanghai, 1867.





